A HISTORY OF ORIENTAL CARPETS BEFORE 1800 BY F·R·MARTIN·

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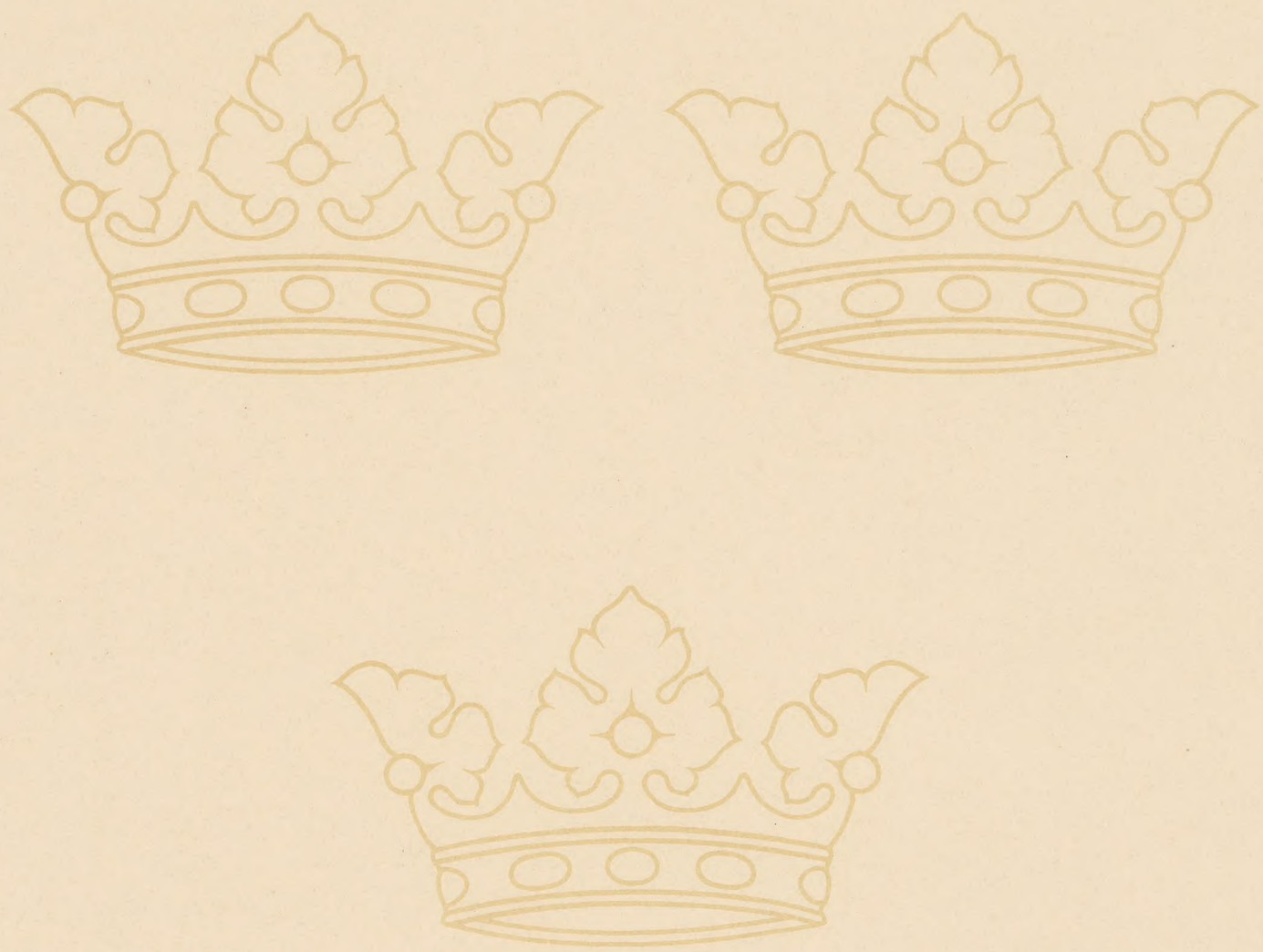
A HISTORY OF ORIENTAL CARPETS



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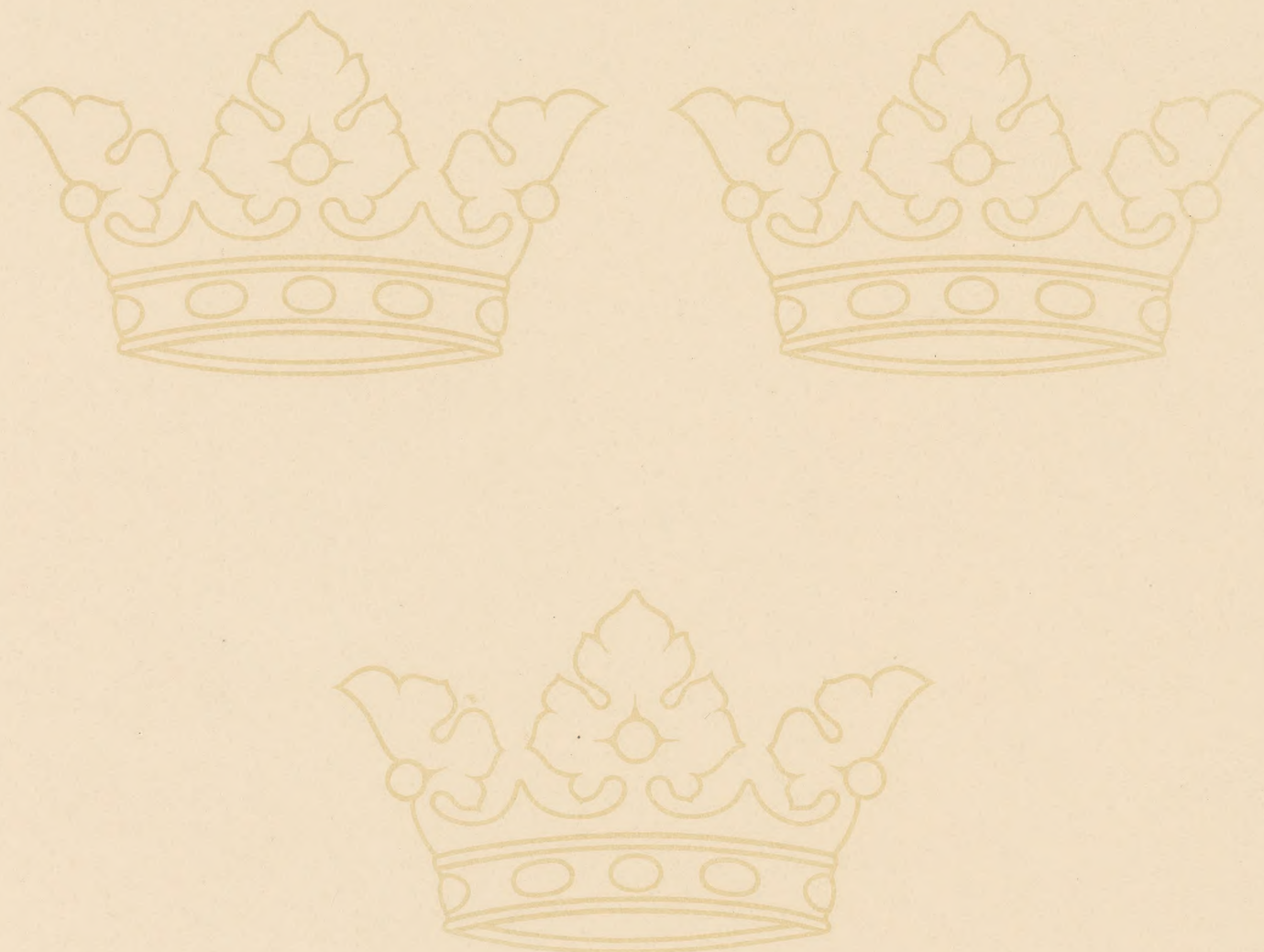

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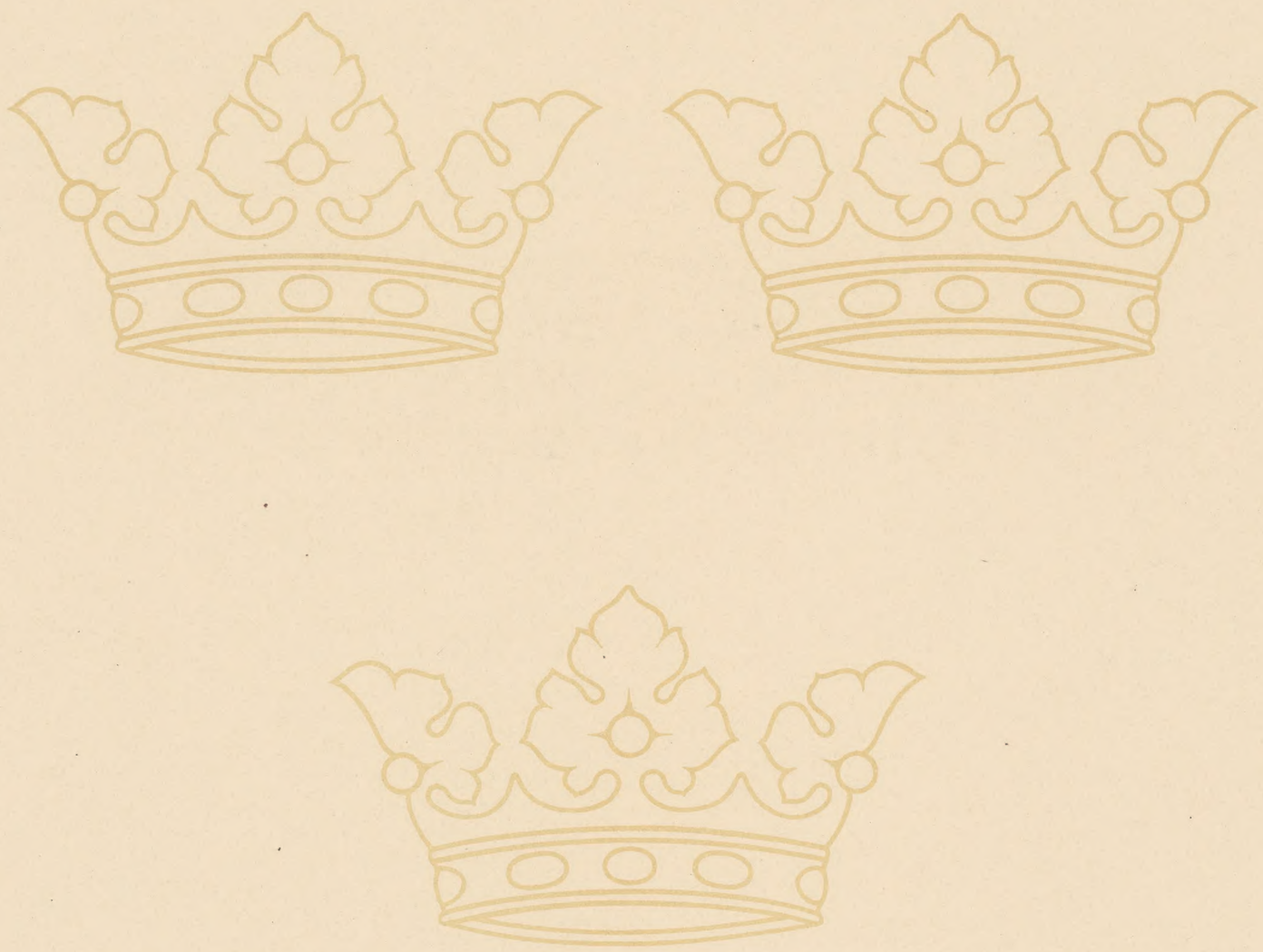

DEDICATED BY GRACIOUS PERMISSION TO
THEIR MAJESTIES KING GUSTAF V. AND
QUEEN VICTORIA OF SWEDEN BY THEIR
MOST FAITHFUL SERVANT THE AUTHOR

This work is the fruit of fourteen years' study of Oriental art. When I now see it completed, I must say that in some ways it is not what I had hoped for. Many questions have been left unanswered, many points are still dark. But the difficulties have been greater than I imagined at the beginning. The material is scattered over the whole of Europe, America and a great part of Asia. Many are the travels in the East and in Europe which I have been obliged to undertake, and how many times had I not to return from them without any result; I have made the greatest efforts to have all types of carpets represented, but owing to the impossibility of obtaining photographs some are missing. If time, money and forces had been at my entire disposition, only coloured illustrations would have been used. Now I have had to content myself with publishing in colour only the less known or unknown carpets. The text has been made as concise as possible, and must be considered as the first attempt to write a History of Oriental Carpets and as a supplement to the great work published in Vienna 15 years ago. These two books will together form a history, as far as our knowledge now permits, of the most charming products of the Eastern art. Only when all the treasuries of the Persian mosques can be closely studied and all the now hidden documents in the East are accessible to us a complete History of the Oriental Carpets can be written. During fourteen years nothing has been spared on my part to get information and to find unknown sources concerning this most difficult problem of the Eastern art. If in some way I have succeeded in throwing a new light upon many dark points, it is thanks the great help I have received from all sides; not least in the East, where I have spent such a long time in interesting research. That the work could be executed in this form is to a large extent due to the never failing interest of my mother. To her and all who have in any way contributed to the accomplishment of this book I beg to present my warmest thanks; and not least to the excellent artists and workers of the I. and R. Court and State Printing Office in Vienna.

Stockholm, February 1908.

F. R. M.

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CHAPTER I.
THE ART DURING THE CALIPHATE. 632–1258 A. D.

Carpets have, probably, been in use in Persia since the oldest times, but they do not seem to have played the chief role in the furniture of the houses and palaces until under the Parthian, the first Central Asian race to come into power in Persia, and which on its arrival brought with it the art of weaving fine carpets. It is very likely that these carpets in their primitive patterns were in many respects very like those which are woven to-day in the mountain tracts of the Caucasus, or on the steppes of Central Asia.

In Persia the Parthians came across an art, which from olden days occupied a high place, and which just at that time received a new impetus through the victorious march of Alexander the Great. It was not only in a political sense that he conquered Persia and the neighbouring countries, but also from an artistic point of view. The might of Greek art penetrated into the very heart of Asia.

We could not expect that such perishable material as carpets should be preserved even in the driest earth for a couple of thousand years, so we are compelled to conjecture as to the colours and patterns of these oldest Persian carpets. I think it is perfectly certain, however, that even they were impressed by Greek art. When in the third century A.D. the native Sassanian dynasty succeeded the Arcacidian, it could not extirpate the traces left behind by the antique.

The beautiful silk stuffs which have been preserved in European churches from olden times show us what a high standard the art attained during the period which preceded the dominion of the Arabs (Fig. 1—5). The National Library in Paris possesses the famous cup of Chosroes;[1] an extraordinary bowl of rock crystal and coloured stones mounted in gold. It gives a good idea how solid and bold the art of that time was, and how very rich everything was. It was not a question of sparing costly materials or work.

In Russia and Siberia many extremely remarkable silver plates with rich representations of hunting scenes, animals, &c., have been found. They are all of beautiful work and of a real oriental splendour. When the Russian archaeologist Smirnoff has published his great work on these interesting pieces, our knowledge will be considerably extended, and we shall find in this work much to enlighten us even with regard to textile art. A remarkable representation of a carpet is to be seen on a silver bowl belonging to Count Stroganoff in Rome.[2] It is the oldest known representation of a Persian carpet; but whether it was woven or embroidered, we cannot decide. With regard to the most remarkable product of Sassanian textile art, the Arabian authors have left us a very minute description. It is, perhaps, one of the most wonderful textile works ever trodden by the foot of man. The famous connoisseur of oriental literature Dr. v. Karabacek, Director of the Imperial Library in Vienna, is the one who first pointed out this important piece,[3] and describes it as follows: —

When Ctesiphon (Madain), the residence of the Sassanians, fell into the hands of the Arabs in the year 16 A.H. (637 A.D.), they captured in the magnificent white palace, the ruins of which remain to this day, amongst royal treasures without end a colossal carpet (1051 square-metres). Originally made for Chosroes I. Anoschar (531—579 A.D.), his successors used it also, to the last Jazdajird, but only during the rough, stormy winter season, when staying in the gardens was insupportable: then were the drinking bouts of that time transferred to the palace, where the pattern of the carpet represented a garden in the beauty of spring. This was the winter carpet, in Persian called "behar i kisra", "the Spring of Chosroes". Its material was marvellous and costly: silk, gold, silver and precious stones. The ground of the carpet represented a beautiful pleasure garden with running brooks and interlacing paths, adorned with trees and lovely flowers of spring. The wide borders surrounding it represented beautifully planted flowerbeds in manifold colours: blue, red, yellow, white and green precious stones which portrayed the beauty of the flowers. The yellow colour of the soil was imitated in gold; the stripes of the brooks were also in gold; crystal clear stones represented the rippling water. The gravel paths were imitated in stones of the size of pearls, the stalks and twigs were of gold and silver, the trees, leaves of the flowers and plants were of silk, the fruits of many-coloured stones. How astonished were the Arabs when they saw this carpet, the marvel, whose worth represented 3.600,000 dirhams or 300,000 dinars (£155,000), a sum which with regard to its magnitude, artistic work and the wealth of the precious stones has probably not been overstated. The Arab commander-in-chief consulted his amirs as to the future fate of the gigantic production, and it was determined to send it to Medina, the residence of the Caliph Omar. It was accordingly sent. But, instead of reserving this peculiar treasure as an offering to a consecrated place, like the other precious booty from Ctesiphon, the sober Caliph, who was equally careful of the state purse as of the welfare of his warriors, against all expectations ordered the beautiful carpet to be divided into separate pieces, and these to be included in the lawful amount of lots to be given to his soldiers. But not shamefully torn or cut up, but probably divided into its original pieces, these same were given in a certain valuation, and, as far as they would go divided, as part payment of the sum of the general booty, amongst all those entitled thereunto. Ali, the son-in-law of the Prophet, whose share did not bring him in exactly the best piece, re-sold it at once for 20,000 dirhams.

In another connection I shall speak more of the class of carpets which traces its origin from that wonderful work. They in many instances afford a proof of how tenacious tradition is in the East. If the eastern authors were a little more communicative with regard to carpets we should

Fig. 1. Silk with the portrait of Chosroes II. (591–628 A.D.) Sassanian, after Lessing. Gewebesammlung des Kunstgewerbemuseums zu Berlin

Fig. 2

Fig. 2. Silk with the portrait of a Sassanian Prince. Sassanian, after Lessing

Fig. 1

Fig. 5. Silk, decorated with elephants, dragons and griffons. Probably a copy after a Sassanian silk. First centuries of the Caliphate. In the Cooper's Union in New York

Fig. 4. Silk with floral decoration. Late Sassanian, after Lessing

Fig. 3. Silk with a scene from the history of the Sassanian Prince Gor. (V. century A.D.) Late Sassanian, after Lessing

Fig. 5

Fig. 4

certainly be able to trace the origin of many designs to an equally early age.

Even from the very beginning of Islam's appearance it came into connection with China, then under the Emperors of the mighty dynasty of T'ang. Chinese authors[4] relate that during the years of Oute of the Emperor Kaotsou's reign (618 to 626), four holy Arabs came from Medina by sea to spread Mohammed's teaching in China. One of them was Saad Ibn Abou Ovaccas, Mohammed's maternal uncle.[5] He died in Canton in the year 634, the same year that Omar became Caliph. His grave is honoured there even to-day. We know that the Arabs found in the camp of the Chinese army, which was beaten at Kangli, a place near the Tarab river (July 751 A.D.), Chinese workmen who soon taught them how to make paper which was unknown to the Arabs before.

Several Arabian embassies appeared during the eighth and ninth centuries, but their object was more commercial than political. The Arabs settled down in several coast towns and in the province of Yunnan, and even served in the imperial army. On the other hand we know that Chinese junks sailed to the Persian Gulf and traded there. That these connections between the two nations had also some influence upon their art is perfectly certain. We know yet but very little of the oldest Chinese art, and the ground of Asia still conceals many an important document of the oldest art of the Sassanians and the Arabians. The difficulties of exploring regions where such documents may be found are still great. But when the Chinese treasures of learning become as equally accessible to us as our own, and when scientific excavations have yielded rich material, then, I think, we can show how much not only the culture of Hither-Asia, but also that of the Mediterranean countries had received directly from the great wealth of the East. From the very first the Chinese authors had their eyes open to many of the characteristics of Hither-Asia. Already Hou-han-shu,[6] written in the fifth century A. D., mentions that in Ta-ts'-in, "the country of the western part of the sea", gold embroidered rugs and thin silk cloth of various colours are to be found. The I-wu-chih quoted by K'ang hsi[7] says: "In the country of Ta-ts'-in", by which, I believe, is meant not only Syria, but also parts of Persia, "they weave rugs from wild cocoons, and, by means of wool of different colours, taken from all kinds of beasts, they weave into them birds, beasts, human figures and objects, grass, trees, clouds and numerous astonishing tricks". The Ko-chih-ching yüan completes the quotation by adding "on these rugs they represent cockatoos flying gaily at a distance; the musters show the following ten colours: carnation, white, black, green, red, crimson, gold, azure, jade colour and yellow". Hirth[8] adds that these rugs (chü-sou) are distinctly stated to be made of sheep's wool (the stuff derived from the water sheep described in the T'ang' records) together with a substance obtained from the bark of trees and the silk of wild silkworms. It is a description which perfectly applies to Chosroe's renowned spring carpet just described.

Even the Sassanian king's curious crown is the subject of an unmistakable description in Ch'iu T'ang-shu,[9] written towards the middle of the tenth century, and embracing the period 618—906 A.D. which gives a rather minute description of many things in Persia and Syria, and amongst other things describes the dress of the king: "The king's cap is shaped like a bird raising its wings; its trimmings are set with precious pearls. He wears silk embroidered clothing without a lapel in front." The same source relates that in the 17th year of the period Cheng-kuan (643 A.D.)[10] the king of Fu-lin, Po-to-li sent an embassy offering "red glass, green gold, gem or gold dust and other articles. T'ai-tsung, the then ruling emperor, favoured them with a message under his imperial seal, and graciously granted presents of silk".

In the temple Horiushi at Nara in Japan, amongst other precious things, are kept a whole collection[11] of fragments of stuff which the Emperor Shyomo I. (724—748 A. D.) presented to the temple. Amongst these is a silk (Fig. 6) which has been so often mentioned in the last few years[12] that I consider it unnecessary to enter into further details as to this Chinese copy of a Sassanian stuff. A comparison with the Sassanian stuffs reproduced here ought to be sufficient to convince the reader. Investigations in time to come will most likely prove the correctness of my opinion as to the reciprocal action in the sphere of art at the time of the fall of the Sassanian kingdom and the beginning of the Caliphate. Perhaps the silk weaver of Persia and Bactria was far better connected with China than anyone could venture to believe. An assertion of Munsterberg[13] that the circular form of the Japanese daimio arms arises from the Sassanian custom of surrounding all representations of figures or animals with a ring, has more to say for itself than we imagine at present. In the Nara Temple was formerly preserved a silver vessel—now removed to the Imperial Museum in Tokio—which is considered by Longperier[14] and many after him as Sassanian. But after this vessel was exhibited in the Japanese section of the World's Exhibition in Paris in 1900, and one could compare the original with the reproduction which he and all others published, nobody could consider it a work from Hither-Asia any longer. The form is Sassanian, but not the work. The dragon's head on the lid is far too Chinese, and the winged horses are so very different from those we know of on Sassanian stuffs or reliefs, that it is impossible to talk of the western origin of the piece any more. As to assigning its date to the seventh century, I should not like to say anything. Perhaps the Japanese have documents concerning it. At any rate it is an important proof of Sassanian influence on Chinese art.

In recent years several pieces of pottery have been brought to Europe, especially to Paris, from China, where they were found during the making of a railway. It is a very simple ware with green glaze, strongly resembling the green glaze on the pottery from late Greek and Roman periods, which has lately been found in Asia Minor, and of which the Louvre in Paris has the finest collection. Some of these Chinese pieces—most of which are very simple

and moulded after bronzes — have a band in bas-relief representing hunting scenes certainly not of Chinese character (Fig. 7). It is something very Persian in the manner the animals and especially the more rare men on horseback are drawn, but the other details are in perfect Chinese style. A very interesting fact is that I have bought quite a similar piece (Fig. 8) from an English gentleman who spent many years in Baghdad, and there made a little collection of pieces found in the neighbourhood. Perhaps this is not the only early Chinese object which will be found there. As to the date of these pieces some Chinese authorities ascribe them to the Han dynasty (206 B. C.—221 A. D.), others to the Sung dynasty (960—1280 A. D.) which is surely the correct attribution. I am sure that when more material is brought together one can prove a connection between this Chinese pottery and that which has been found lately in Constantinople, and of which I have formed a collection now in the Kaiser-Friedrich-Museum in Berlin.[15] Thus we shall be able to establish a continuous series of glazed pottery from the antique art down to its renaissance in Italy.

Fig. 7

Fig. 8

Fig. 9

Fig. 7. Vase of green glazed pottery, decorated in relief with a band of animals, and a man on horseback stringing his bow, designed in Persian style. Found in China. Chinese work from the Sung dynasty

Fig. 8. Vase of the same style as Fig. 7, found at Baghdad

Fig. 9. Jug of bronze from the first centuries of the Caliphate. In a private collection in Russia

The Abassidian Caliph el Mutawakkil ala allah, a friend of old Persian customs, whose portrait in Sassanian costume is reproduced on a wonderfully unique silver coin in the Hofmuseum in Vienna[16] of the year 241 A. H. (855 A. D.), was at the suggestion of his neglected elder son el Muntasir, acting in collusion with the Emir Bogha the younger and Wassif, murdered by a Turkish bodyguard during a drinking bout, on a Susandschird carpet, on the night of December 9th 861. Muntasir thereupon immediately ascended the throne, which he occupied for six months. Masudi, who heard the story from a certain Abu-l-Abbas Muhammed ibn Sahl, the Secretary of El Muntasir's Military Chancery, relates: "I entered one of the halls in the upper story of the Caliph's palace, and there found the floor covered with a Susandschird carpet with a smaller carpet (musalla) and a throne platform and cushions in red and blue colours." The arrangement of the hall is to be understood in this way: the large Susandschird carpet (bisath) covered the floor. On the upper narrow side was a smaller carpet laid over it, and upon that was the throne platform placed. Right and left of the latter on the length borders of the Susandschird carpet were the small cushions on which the guests took their seats. The arrangement of the reception hall is precisely similar in Persia now-a-days. Masudi continues: "Around the Susandschird carpet ran circular shields with representations of human figures and Persian inscriptions which I well understood how to read. On the right of the small carpet there was the picture of a crowned king, as if he would speak, the inscription referring to him ran: 'This is the portrait of Scheroe, the murderer of his father, King Parwez: he reigned six months, February 25th to September 628 A. D.' After that I directed my gaze to the other pictures of kings, and finally came to the portrait on the left of the small with the annotation: 'Picture of Jezid III., son of el carpet Walid, son of Abdul Melik: he reigned six months' (the Omayyadian Caliph Jazid III. reigned from April 744 A.D. to October 12th 744). Thereupon I wondered at the marvellous coincidence of these pictures right and left of Muntasir's seat, and could not help saying to myself that his reign would not last longer than six months, and, by God, it was so. Hereupon I betook myself to the entrance chambers of Wassif and Bogha, and said to the former: 'How stupid is this inspector of carpets, that he could only spread before the Prince of the Faithful, the very carpet whereon was the likeness of Jazid ibn el Walid, his cousin's murderer, and the portrait of Scheroe, the murderer of his father Parwez, who both only survived six months after accomplishing the bloody deed.' My communication annoyed Wassif and he exclaimed: 'Bring him here to me, this Aijub ibn

Suleiman, the Christian inspector of carpets. 'When he appeared before him, he addressed him angrily with these words: 'Couldst thou have found no other carpet to spread before the Prince of the Faithful this day, but just this one which lay on that unlucky night under the feet of Mutawakkil, and upon which the Persian king, &c., is depicted, and which still shows all the marks of blood?' Aijub answered: 'The Prince of the Faithful himself enquired after the carpet with the words: 'What has become of the carpet?' I responded that it was stained with ugly blood marks, and in fact I had decided not to show this carpet again, on account of that unfortunate night, but the Caliph said to me: 'Why dost thou not have it washed and restored?' As I interposed that I had been afraid that the deed would become known to the cleaner when he saw the unlucky stains, he remarked that the fact was already sufficiently known, inferring so from the assassination of his father Mutawakkil by the Turks. Thereupon we washed the carpet, renovated it and spread it out.' When Aijub had concluded, Wassif and Bogha said to him: 'When the Prince of the Faithful raises the sitting, take the carpet and consume it.' When therefore Muntasir had risen, Aijub burnt the carpet in the presence of the before named. A few days later the Caliph again demanded of Aijub the spreading out of the Susandschird carpet by enquiring: 'Where now is the carpet? Well, what has become of it?' asked the Caliph, and Aijub told him how he at the command of Wassif and Bogha had burnt it. Muntasir remained silent, and never during his lifetime did he return to the subject." I have copied this long story not only because it gives a good idea of the richness and design of the carpets during the earliest part of the Caliphate, but also because it is so characteristic of the time.

Although this carpet dates from the ninth century, and thus two centuries have elapsed since the Sassanian power was overthrown, yet we see from the description that the Sassanian style still prevails. Just as on the silk stuffs portraits of kings on horseback are found reproduced, so we find on this carpet a row of portraits of Arab lords, but whether in exactly the same style as on the silks, or only the heads as on the coins cannot be decided from the description. Fig. 44 gives us a good idea how the design of such a carpet was arranged. Still the characteristic ring surrounds each picture. A very important piece of silverwork, probably in the same style as these carpets, still exists in the Museum in Lyon which bought it from the Seillière collection.[17] It is a jug decorated with figure scenes in the bas-relief which is so characteristic of the Sassanian silver-plates. But although this piece is generally ascribed to the Sassanian time, I think it will prove to be a little later, probably from the eighth or ninth century A. D. In several Russian private collections are conserved very interesting jugs of bronze from about the same period, and which show a continuation of the Sassanian style (Fig. 9). We shall later show proof of how tenaciously the Sassanian style prevailed in Persia.

Thanks to the Arabian authors, information both about carpets and other textile products is not altogether wanting. The renowned historical writer Makrizi[18] says that the town Shata gives its name to a kind of stuff called Shetaviah. This place deserves to be mentioned, because there were manufactured the textures which were sent every year by the lords of Egypt to the Holy Kaaba in Mecca. Karabacek[19] gives a long and interesting description of the carpets which hung on the Kaaba, and which were so heavy that they almost treated the walls. This is a prerogative which Egypt preserves to this day, and every year the Khedive sends the thick, black silk covering with the Mohammedan creed woven into it. The old vesture is cut up every year into small pieces which are divided amongst the principal pilgrims, who preserve them as holy relics, and later spread them upon their tombs. They are afterwards often taken away, and sold in the bazaars.[20] Makrizi describes the vesture which was sent by Harun ar Rashid to Kaaba. It was of cloth called genati, and had the following inscription: "In the name of God may the blessing of God be upon the servant of God, Harun, Amir of the Believers. May God prolong his life. This is one of the objects manufactured by the order of El Fadl ben er Rabi, freed man by the Amir of the Believers, in the workshop of tapestry of Shata. It is a veil for the Kaaba of the year 190 A.H." (805 A.D.). Perhaps never in the East has such beauty been developed in objects of art as at the Court which Baghdad's proud Caliph held. The Arabian sources speak only of gold, silver and precious stones. It is a remarkable fact that next to nothing was preserved of the art and culture which were perhaps among the most brilliant and rich in the whole world. Of the articles which tradition asserts were presents from the great lord of the East to the greatest man of the West, Charles the Great, very few indeed would stand the test of close criticism. Perhaps the only one is the wonderfully enamelled gold vessel which is preserved in the treasury in the little cloister Saint-Maurice d'Agaune in Switzerland. This may really have been a present from Harun ar Rashid to Charles the Great, and is said to have been presented by him to the cloister; it is certain that it has its origin in the East, and dates from a period akin to that of both the great men with whose names it is connected. It gives us an idea of the beauty at the Court of Baghdad, and speaks a language plainer than the stories of the Arabian Nights. The reproduction given by Aubert[21] does not afford a good idea of the beauty and deep glow of the colours of the enamels. They look in reality as if they were made of dark rubies and sapphires on a beautiful ground of emeralds. The gold itself glitters as if it had been set of the eastern Sun. The cloisonné work on this piece is certainly a descendant of the beautiful goldwork made during the Achemenids in the fourth century B.C. in which coloured stones were used instead of enamels.

The splendid pieces of pottery adorned with magnificent Kufic inscriptions in relief lately found at Rakkah, where the Caliph often retired from Baghdad, show us how bold the style was at the time of Harun ar Rashid. The wonderful elephant silk which is preserved in Charles the Great's tomb at Aachen, and which was removed thence a year ago to be reproduced in Lessing's great work on mediaeval textiles,[22] certainly traces its origin as

far as concerns the design to the Baghdad of that time. The work itself is later and Byzantine as the inscription shows. These Byzantine copies of eastern originals are very important for the history of the art of carpets, because it is very likely that the patterns of carpets have been often taken from the silk stuffs. That this is the case in more recent times we can show by many proofs. When the pattern was once worked out, one had a good idea of what the effect would be in textile. Of Persian carpets in Byzance we know very little. That they were much sought after is related by Masudi.[23]

It was not only the carpets of silk and wool which were worked artistically and on which was spent such a precious material as gold, but the same was done with straw mats. As in the hot countries in summer, woollen carpets were insupportable; the Arabs and Persians replaced them with straw and rush mats, for which the rush straw found in many different countries of the East (in Egypt from the spica tenacissima) supplied the material.[24] This rush had a special name (Saman), after which the mats were called. On these the artists found free scope for displaying as much artistic skill as on the real carpets, and gold threads were intertwisted into them to make them as precious as the most expensive silk and gold carpets. Such Saman carpets, intertwisted or embroidered with gold and silver, were also introduced into the palace of the Fatimids in Cairo, and a workshop for their manufacture was to be found outside Cairo, and they probably later—during the Crusades—found their way to Europe.

Nasiri Khusraw[25] who travelled in Syria, Palestine, Egypt, Arabia and Persia during the years 1035—1042 A. D. (437 to 444 A.H.) relates that at Sur in Syria he saw in a mosque outside the town a great number of carpets, rugs, lamps and lustres of silver and gold. In Haram in Jerusalem in his time the floor was covered with beautiful carpets, and in Sakrah (the Mosque on the Holy Mountain) he saw on the floor beautiful carpets of silk and other material. He likewise relates that in Ibrahim's tomb the floor and walls of the sepulchral chamber were covered with carpets and hangings of brocade.

During his journey in Egypt he saw a very large tent erected for the Sultan which was made of satin from Rum (Asia Minor) covered with embroideries of gold and sewn with precious stones, and all the furniture in the interior was covered with this same stuff. All the sitting carpets were of Rum satin and in bouqualemoun (a silk which changes its colour according to the light that shines upon it) which is woven expressly, and consequently neither cut nor sewn. In speaking of the Sultan's banqueting hall he mentions a throne occupying the whole breadth of the hall. "It was four guez high and the same in width. All its faces were of gold, and represented on them were hunting scenes, cavaliers urging their horses, and other subjects; inscriptions were also visible, written in very beautiful characters. The carpets and the hangings of this hall were of Greek satin and bouqualemoun woven expressly to the measure of the place where they were to be set. A balustrade of gold trellis-work surrounded the throne, the beauty of which cannot be described. The throne was so marvellous that an entire volume would not suffice to describe it in all its details." What enormous service Nasiri Khusraw would have rendered us if he had undertaken the work! He says further that in all the towns and villages from Syria to Khayrun, where he has been, the intendants, nominated by the Sultan, had to pay the expenses of the mosques for oil, fine and coarse rugs, prayer carpets and the salaries of the sacristans whose duty it was to keep the carpets in repair.

A great quantity of haute-lisse carpet and tapestries with the accessories, such as cushions, &c., were hoarded in the store of carpets and upholsteries and also in the tent stores of the Caliphs and Sultans of Egypt.[26] Here were kept all the beautiful carpets which each prince had acquired. In the Abbasid treasure store at the time of Mutawakkil was found a carpet which had belonged to the Omayyad Caliph Hisham (died 743 A.D.); a gigantic work which exactly fitted the 100 yard long and 50 yard broad festive hall. This carpet was of pure silk interwoven with gold, had a handsome border, and was lined.

Exact inventories kept these treasures in evidence. Of the Fatimid Caliphs we know from Makrizi that they indulged in all sorts of splendour in the haute-lisse works. We have also the information that they acquired them principally from Karkub in South Persia. But in the year 1067 a fearful catastrophe broke in on these treasures of the Caliph Mustansir b'illah; everything which had been accumulated for centuries in this treasury: jewels, vessels of gold, silver and crystal, works of art of every description, nothing excepted, was compulsorily sold, and that which was not parted with for a mere nothing, was stolen. In this way, there disappeared in the first fifteen days of the month of Safar (11.—25. November 1067 A. D.) textiles worth millions of dinars.

From one of the 4000 bales of the carpet store, which was sold, were extracted on this occasion several hundred haute-lisse carpets worked in silk and gold and perfectly intact. Amongst them were beautiful and marvellous works of carpet art with the most varied figured representations. Some were complete picture galleries, with rows of portraits of entire royal families—a kind of genealogical tree—others with portraits of renowned personages from different countries: above each picture was the name, the term of regency and an outline of the life, &c., woven in letters.

One of the most magnificent pieces from this same storeroom is described by Makrizi as follows: It was a carpet (maktha) made by order of the Caliph el Muizz li din Allah in the year 353 A. H. (964 A. D.), the ground was made of blue Tuster (Karkub) silk. This unique marvel represented almost a map. On it was worked the image of the Earth, her mountains, seas, cities, rivers and straits, also the views of the Holy Cities Mekka and Medina. Every topographical point carried its respective name over it worked in gold and silver on silk; at the edge of the carpet was the following inscription: "This is part of what has been wrought by order of the Iman, el Muizz li din Allah, Prince of the Faithful, out of deep love for God's holy places

and for the general announcement of the trodden ways of God's Emissary, in the year three hundred and fifty-three." The expenses of this carpet amounted to twenty two thousand dinars (nearly £ 12,000). Of these textile products from Caliph Mustansir's treasury, of course, not a single fragment has been preserved to our times. But, strangely enough, we possess some pieces which surely are derived from thence, such as the beautiful vessels of rock crystal, of which a few are kept in the museums of Paris, London and Vienna, and in the treasure of St. Mark's Church in Venice and other places in Europe.[27] They are all decorated with animals and plants of the beautiful style so characteristic of the period of the Fatimids.

From Oriental sources[28] we have rather scanty information with regard to the places where carpets were made during the Caliphate. They practically only speak of South Persia. Are we to conclude from this that the art existed only in that part of Persia? The two provinces Khusistan and Fars (Faristan) are mentioned. The former comprises the land of the plains together with a part of the present land of the Euphrates; the latter, which is the proper domicile of the Persians, comprises the highlands right up to Kirman. In the western part of Khusistan lay Karkub with a royal cloth manufactory (thiraz). There were made the renowned Karkuban wool carpets, and its other textile products (Susandshird) were highly esteemed and well known over the whole World in the Middle Ages. In the Egyptian inventories of the Caliph's carpets and household goods Karkub silk is often mentioned. Down to the middle of the fourteenth century it was a celebrated town, but in the seventeenth century it had sunk into a village. A Governor in Khusistan, Rasiby, who died in 301 A. H., had no less than 80 thiras, which manufactured cloths and textiles for him. In Sus cloths were made from waste silk or filoselle. In Basinna were made veils, which were known by the name of Basinnieh, as well as carpets.

According to Jakut,[29] King Shapur, the second monarch of the Sassanian dynasty, after he had captured Jazirah and other countries belonging to the Greeks, transported the prisoners to Khusistan, where they dwelt and increased. These men brought the manufacture of brocade and other precious stuffs to Tustar. Tustar or Shustar was widely celebrated for its brocades (Dibaj). Ordinary brocades and brocaded cotton stuffs of all kinds were also made there. Mukaddasi[30] relates that carpets and fine cloths were made there. Already before Timur had conquered the country, at the end of the fourteenth century, not much was left of the famous industries.

The province Fars was, during the Caliphate, the most famous place for the carpet industry, and the finest and most beautiful carpets of different kinds and sizes were exported from it. Dye works were to be found everywhere there. The most famous kinds came from Jahram which was well known for its long carpets and its woollen carpets, its hangings for curtains and small prayer carpets, such as were carried to and from the mosque. Jakut relates that even at the beginning of the thirteenth century it was known far and wide for its rich carpets which were called Jahram. In Fars lay the towns Fasa, Darabjird, Tarum and Tavvaz, all four important centres of textile art, and, according to Mukadasi, famous for their artistic carpets.

Fasa was formerly the next largest town to Shiras in the province; it is now only a village. In ancient times its inhabitants were renowned for their industry and enterprise, and their cloth manufactories were famous far and wide. There was a royal factory where Susandschird work was carried on, also expensive textures of goat's hair (carpets?), and fine satin stuffs, amongst which the peacock blue and green stuffs woven with gold were of quite a specially prominent kind. These were made for royal use only, and were renowned as late as the middle of the seventeenth century. Carpets, towels, napkins and silk embroidered hangings were also made there.

Darabjird (now Darab) lay not far from the Kirman frontier, seven days' march from Shiraz, and was renowned for its textiles, carpets, fine embroidered ones, hangings, woollen cloths in Tabristan style, and mats of rush straw. All these products were made in three different qualities, fine, medium and poor. During the sixteenth century there is mention of a kind of hangings (Persian "mendil") and draperies (Persian "perde") from Darabjird. The Shah of Persia[31] presented the Grand Vizier of Turkey in the year 1576 with hangings from Darabjird. At the beginning of the nineteenth century it was quite an insignificant town where only quite coarse articles were woven. Tarum, in the neighbourhood of Kirman, had a royal "thiraz", and Jakut states that silk cloths of great value were made there.

At Tavvaz there was also a royal manufactory famed for its products, but to what extent carpets were included, we don't know. The Arabian authors often speak of its linen goods, which were renowned over the whole Mohammedan world, and were simply called Tavvazi. Lathaif el-ma'arif[32] mentions that 5000 of these were sent annually to Baghdad. As far as we can tell from the description of them they must, have been fine linen cloths with or without a border of gold thread. At the beginning of the fourteenth century the town already lay in ruins.

Ghundijan, the capital of Dasht Barin, produced — according to Jakut — carpets, curtains and cushions which rivalled those made by the Armenians, and thiraz embroideries for the Sultan.

According to Ibn Rustah[33] Nu'maniyah,—on the western bank of the Tigris, where the ruins called Tall Nu'man now stand, — was celebrated for its looms where carpets like those of Hirah were manufactured.

Kazvini and other authors speak of the heavy silk stuffs that were woven in Yazd, all of the most beautiful pattern. The manufacture has been continued there to our days. There were made the thick heavy Persian velvets, as distinguished from the light and thin ones for which Kashan was famous. The looms of Shiraz produced a variety of fine cloths for making cloaks, also gauzes and brocades and stuffs woven with raw silk (kazz).

From North Persia the information is very much more scanty. Jakut says that in Tabriz were made stuffs called "attabi", beautiful

satins and tissues which were exported everywhere, and Kazvini[34] adds that its velvet was famous.

Amul, on the southern shore of the Caspian Sea, north of Mount Demavend, is mentioned by Jakut as a place of manufacture of the most famous prayer carpets (sedjade) and other larger carpets of beautiful workmanship.

In speaking of the Turkestan towns the ancient writers say that Bukhara was famous not only for its melons—which even to-day are the best in the world—but also for its carpets and prayer rugs, and that coarse carpets were made there fit to lay in guestchambers. That is also the case to-day.

From Samarkand there is no mention of carpets, but the famous Samarkand paper is much admired. The art of making it was learned from the Chinese in the eighth century. Its cloth manufactories produced red and silver cloths and raw silk stuffs.

Karminiyah, between Bukhara and Samarkand, produced napkins, and from Dabusiyah came various kinds of cloth and brocade. Rabinjan exported red felts and prayer carpets. In Khwarizm were made carpets, quilts and brocades of silk and wool mixed, and the women made famous embroideries.

Aukaddasi says of Tun in Eastern Persia that woollen articles were made there, and Nasiri Khusraw praises its carpets, and says that 400 looms were at work when he passed through the town about the year 1047 A.D. Mustawfi[35] relates that the town was built on the same plan as a Chinese town, and that silk was produced there.

Armenia was considered in the times of the Caliphs to have been a well known and even celebrated centre of textile industry, because the records[36] tell us that at Sijut in Egypt many beautiful purple furniture stuffs were made, like those of Armenia. Diarbekir was famous for its woollen goods, which probably included carpets. On the other hand all the old geographers pass by in silence Rum (Asia Minor) as manufacturing textile goods and carpets.

The information I have given here is about all that the Arabian geographers have left us, but I am convinced that further studies in the matter will bring forth much more material. The works of art that have been left from the early part of the Caliphate are so few, that I will give a short description of them. They may give an idea of what the carpets were at that time. I hope that others may continue the work with better results.

Very few have studied a most important contribution towards the knowledge of the art of the second, third and fourth centuries A.H. (eighth to tenth centuries A.D.), that is to say the splendid leaves which embellish the beginning and end of Kufic parchment Korans. These are generally executed in gold which has preserved its freshness, and in a reddish colour which harmonises splendidly with the old gold. Such leaves are great rarities in the European libraries, but a certain number are to be found in the Imperial Library in Vienna. In the Khedivial Library at Cairo, otherwise so richly provided, there are several Kufic Korans, but the first leaves are missing. Loose leaves of this kind, however, are to be found in the bazaars of the East. I have collected a fairly considerable number of them, although Mohammedans do not willingly sell such things to Europeans, and one must be on very good terms with eastern booksellers to be able to make such a collection. As I think of making this the subject of a separate publication I have only reproduced one which may be of interest to textile art.

In a Kufic Koran from the first or the beginning of the second century A.H., preserved in the Khedivial Library at Cairo,[37] there appears as a decoration the symbol of the Sassanian kings, the disc of the sun with two wings (Fig. 10). In the same way many of these Koran palmette-ornaments remind us strongly of the Sassanian ones which we know on chapters from Bisutun which go back to the fourth or sixth century A.D. The Koran-palmettes are more apart, and decorated with some unnecessary additions. We see that the artist does not rightly understand their meaning, and it is not surprising to find the Sassanian ornaments continue quite late in the Caliphate. Fig. 11, which is probably from the tenth century A.D., tells us how firmly antique tradition maintained its ground; it is just like a drawing of an antique mosaic.

The most interesting and important sources of our knowledge of the later period of the Caliphate, however, are the illuminated manuscripts which, though few in number, have been preserved from the twelfth and thirteenth century. The majority of them are copies of Hariri's renowned "Hakamat", of which there are three examples in Paris: one dated 1237 (from Schefer's collection), the most important of all, and, perhaps, the most interesting manuscript left to us from the Caliphate executed by the calligraphist and painter Yahya al Wasiti, with 99 miniatures, one dated 619 (1222), with 39 miniatures, and one with 77 miniatures from about the same time. In the British Museum in London there are three, none of a very high artistic standard, dated 1256, 1313, the third from the thirteenth century. In Vienna there is one from 1334 with 77 well preserved miniatures. Other manuscripts with miniatures from this period are very rare. In the Imperial Library in Vienna there is an Arabian adaptation of Galenus from the second half of the thirteenth century with 15 very interesting miniatures. I have in my collection fragments of two manuscripts with beautiful and well preserved miniatures; one from about 1170 A.D., and the other from about the close of the Caliphate.

I must not omit to draw attention to the resemblance that exists in the art of drawing between these miniatures and the paintings, mostly on wooden panels, which Dr. Stein has found at Dandan uiliq in the neighbourhood of Khotan in Central Asia. Especially Plate LIX, in his great work,[38] with two men on horseback, is so perfectly like the miniatures in these manuscripts that had I only seen a reproduction of that picture, I should certainly have considered them from the same period and country as these miniatures. With the exception of a slight difference in colour, it is only the material that is different; one is wood, the other paper. Plate LXI has a very strong Persian character, a fact

Fig. 11. First leaf of a Kufic parchment Koran, from X. century A. D.

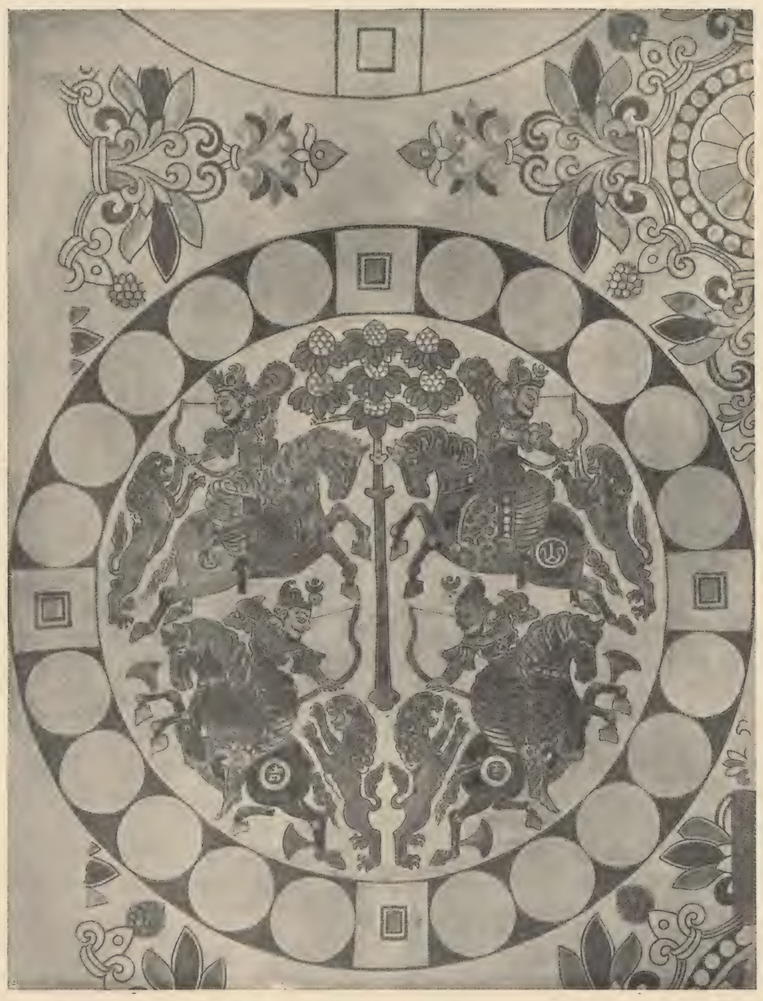

Fig. 10. Ornament from a Kufic parchment Koran showing the Sassanian King's symbol. In the Khedivial Library at Cairo. (VII.—VIII. century A.D.)

Fig. 6. Silk. A copy after a Sassanian weaving with the portrait of Chosroes II., made by Chinese workmen. Given to the Treasury at Nara in Japan in the beginning of 700 A. D.

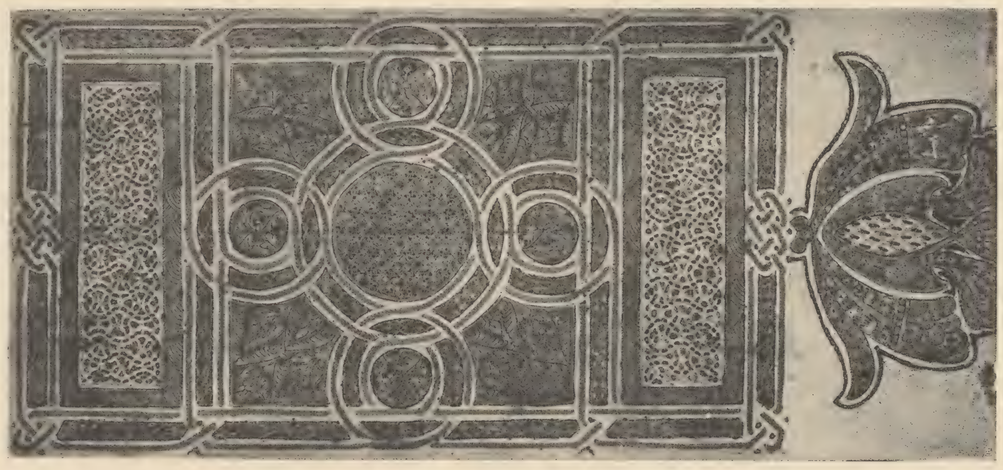

Fig. 11

Fig. 10

Fig. 12

Fig. 13

Fig. 14

Fig. 15

Fig. 12—15. Miniatures from a manuscript from about 1250.

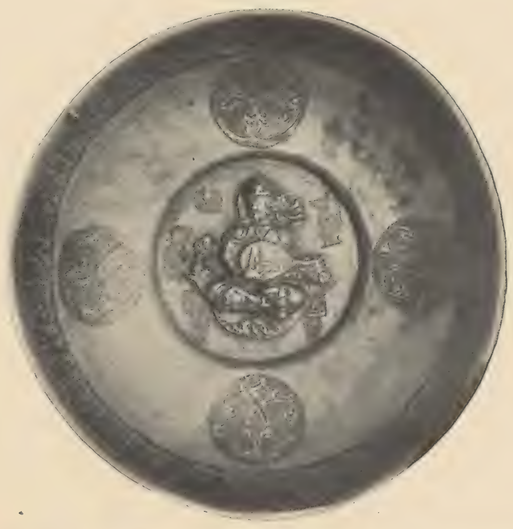

Fig. 24. A silver bowl inlaid with a Kufic inscription in niello, decorated in relief with a man playing a musical instrument. XI. century A. D. Formerly in the author's collection, now in the Kaiser Friedrich Museum in Berlin

Fig. 26. Outside of bowl Fig. 25

Fig. 25. Inside of a glass bowl, decorated with figures and ornaments in colour. From a place between Baghdad and the Persian frontier. (XIII. century A.D.)

Fig. 17

Fig. 17—22. Panels in ivory from about 1200 A.D., probably made in Baghdad. In the Carrand Collection in Bargello in Florence

Fig. 18

Fig. 19

Fig. 22

Fig. 21

Fig. 20

Fig. 35

Fig. 27

Fig. 34

Fig. 30

FRAGMENTS FOUND AT RAY AND VARAMIN:

Fig. 27. Part of a bowl in lustred ware with a Sassanian representation. Probably XII. century A.D.

Fig. 28. Fragment of the border of a plate in lustred ware, decorated with winged griffons. A part of the same plate is in the collection of Mr. Homberg in Paris

Fig. 29. Part of a plate of exceptionally brilliant lustre, decorated with persons sitting. Found at Ray, XIII. century A.D.

Fig. 30. Part of a vase in lustred ware with two seated winged griffons. Found at Ray, XIII. century A.D.

Fig. 31. Bowl, lustred, decorated with a crowned person and birds

Fig. 32. Bottom of a bowl, decorated with ornament in colour, on turquoise ground

Fig. 33. Bottom of a bowl, decorated with a man on horseback, in colour

Fig. 34. Bottom of a bowl, decorated with a man on horseback, in colour

Fig. 35. Bottom of a bowl, decorated with a seated person in beautiful colours on turquoise ground

Fig. 31

Fig. 33

Fig. 28

Fig. 29

Fig. 32

that Dr. Stein also points out, but he does not seem to have known these miniatures. Another man on horseback (Plate LVII), found at the same place, has the same style as a very early Persian miniature. Also on other figures the resemblance is striking, and on all we find the same method of drawing, with black contures and the surfaces filled with one colour, without modelling, just as the drawings of Rodin. Stein seems to suppose that these paintings are from the seventh or eighth century. Then it is very likely that the miniatures are copies of originals going back to the beginning of the Caliphate, and that they are the

Fig. 16. Cover from a sculptured ivory casket. Oriental. Probably North Syria. (XI.—XII. century A.D.) Kaiser Friedrich Museum in Berlin

last descendants of paintings which were closely connected with the antique art. Perhaps, they may help to explain the paintings on the walls of Kusejr Amra.[39] We know next to nothing about the painting in Hither-Asia from the ninth to the twelfth century. We can only hope that new discoveries of miniatures and frescos will be made to help us to throw light upon this dark period so important to the history of art in the East.

The great interest in these figures (Fig. 12—15) lies not only in the reproduced carpets, but also in the insight they give us into the life of the Arabs, and how they used their weavings. We can see the carpets used as coverings for benches or low beds, such as are in use to-day in Turkestan and India. They all have the same colour, red with orna-

Fig. 23. Front side of a painted ivory casket. Probably from Syria. (XIII.—XIV. Century A.D.) Carrand Collection, Bargello in Florence

mentation in darker tones, consisting of squares and circles, and are divided by gold braid, sometimes ornamented with letters. The cushions which serve either as a support to the back or as a seat, are ornamented in the same way.

The rich dresses are also very interesting, because they show how the gold embroidered "thiraz" which the Arab Princes presented to their faithful were worn. We see them on turbans and the sleeves of clothes, and we can clearly see that different breadths belonged to persons of different rank. Only the most prominent, and generally the eldest person has a gold scarf on which can be clearly distinguished letters not, however, legible which ought to form the Sultan's name. The other persons have considerably narrower scarves without inscription.

A peculiarity which appears not only in the figures reproduced here, but on all the miniatures is the nimbus in gold round the heads. Where does it come from? It is not indigenous. Can it come from India, or is it a further proof of Chinese influence already at that date, before the Caliphate was overturned by the Mongols? Karabacek asserts that these glories in gold are only made to allow the heads to stand out more prominently from the ground. It is remarkable that in the manuscript of Galenus in the Imperial Library in Vienna even the birds have a similar glory behind their heads, and on the miniatures in the later Vienna Hariri the figures have no glories, but the whole background is in gold. This nimbus appears not only in the manuscripts, but also everywhere where the figures from that time are carefully executed, whether on metal work, glass or faiences. I cannot agree with Migeon[40] that the miniatures of these manuscripts are copies of Byzantine originals, and that the Arabs were so impressed with them that they copied the glories without having a certain reason for doing so. In these miniatures the Byzantine influence seems to me very slight. In addition, my belief is that the longer one studies the art of Asia Minor the more one will be convinced how small was the influence which the art of Byzance had on the East. The Byzan-

Fig. 36. A bowl, decorated with men sitting round a camel in the midst, in colour, on white ground. Found at Ray about 1200. Belongs to Mr. Siwadjian of Paris

tines have instead always attempted to make use of the artists of other lands, and Byzance was a place where more objects of art were commanded from other people than produced by themselves. Only the real religious art is Byzantine, most other things now ascribed to Byzance will in future be proved to have been made in Asia Minor by Orientals, or on the islands of the Archipelago. The enervating and

relaxing climate of Constantinople destroys all power to create not only works of art, but all sorts of intellectual works. It always has been and will be so. Not a single great man was ever born in Byzance, not a single great work created by a man from Byzance.

We see further proof of how the figurative played a predominating rôle in the art during the eleventh and twelfth centuries in the works of ivory preserved to our days, of which by no means a small number, especially of horn, the so-called oliphants, in the Middle Ages came to Europe as reliquaries.[41] The number of such still preserved in European collections is not by any means small. In the East not a single one has been found. The most richly decorated are completely covered with circles containing representations of all the real and fantastic animals of the East as well as of men. The more simple ones have only belts of such representations. Sometimes Kufic inscriptions appear, but, alas, I do not know one which gives the date of or indicates the place where the oliphants have been made. I have no hesitation in assigning the place of manufacture to North Syria and North Mesopotamia. In the same style are the much rarer caskets, of which one (Fig. 16) is in the Kaiser-Friedrich-Museum in Berlin, and one a few years ago was sold at the Bourgeois sale at Cologne for as low a figure as £225.

In the Carrand Collection at Bargello in Florence are found parts of a splendid casket. These six small panels (Fig. 17—22) are probably the most remarkable products of carving in ivory which are left from the East, and I consider they merit a more detailed description, as they at once give us an insight into the life of the East as well as bear witness of great skill and high art. Two of these panels introduce us to the joy of the harem life: dancing women; a third shows us a man who empties his glass to the strains of music; a fourth shows us the fondness of the Easterns for music; and the two last tell us of the joys of the chase; one of a lion hunt, and in the last the game is being brought home and dismembered. All the figures are clothed in rich dresses so carefully executed that one easily can reconstruct the pattern. The space between the figures is filled up with elegant leaf-work with bunches of grapes. There is a breath of antique art over these charming panels, which are certainly the most excellent works of sculpture we possess from the end of the Caliphate. I think they were probably made by a famous sculptor at the Court of Baghdad. I may, perhaps, speak of the Spanish ivory[42] work in connection with the Spanish carpets. They possess a greater interest owing to the fact that they are nearly all dated.

Of late years not a few ivory reliquaries[43] and boxes have appeared which present another technique. Here are figures and ornaments painted in colours and gold, always surrounded by an outline in black, and very strongly reminding us of those figured manuscripts we know from the thirteenth century, but, in general, considerably more hastly and less artistically executed (Fig. 23). I think these are cheap export goods specially intended for Italy, because it is mostly in the churches of Southern Italy that they are to be found. As to the period, a few should be referred to the twelfth and the greater part to the thirteenth and even fourteenth centuries, and they were certainly imported by Arabs in Sicily from Syria. This method of painting ivory was also very common long afterwards. The Turks used it in the sixteenth century, and even later, and taught the Venetians this art of decorating the ivory.

Amongst the very small number of objects from the eleventh century which have been preserved to our days must be pointed out a little remarkable silver bowl (Fig. 24) which I acquired some few years ago in Moscow, whither it had come from North Caucasus where it had been found in the earth. At the bottom of it is a relief representing a prince sitting on a throne playing the mandoline, and to the left a jug of a very early shape; to the right a half-moon and an object which may be a vase or a stand for the reception of a large tray[44] on which food is served, all these details as well as the throne being executed in niello. Round the edge runs a beautiful Kufic inscription containing good wishes for the happiness of the owner, Abul Hassan Ali ibn Muhammed. But who he might be would not be easy to discover even for the most clever student of oriental history. From a technical point of view this little finely executed figure is interesting, because, as far as I know, it is the only representation of a figure cast in relief that we know of from these times. Karabacek agrees with me in assigning the date of the cup to the eleventh or very early twelfth century. The bowl had a handle on one side which is now broken off.

The rich bronzes from Mossul inlaid with silver, known to every collector, also show many and interesting hunting scenes with figures. The most wonderful piece is the so-called baptistry of Saint Louis[45] in the Louvre. On this metal vessel the representations of figures are, perhaps, richer than on any other work of art of this time. The design for some of the scenes exists in colour in the Vienna manuscript of Galenus.

Neither must we pass by the magnificent works in glass,[46] bottles or beakers with rich representations of figures in colours of just the same character as in the miniatures. A very interesting piece of glass (Fig. 25—26) was recently brought to Paris by a man who had found it in a place between Baghdad and the Persian frontier. It is a bowl, decorated inside with four medallions with figures in rich colours, and a Kufic inscription at the bottom. But its reverse is still more charming: the colours with the red design on white ground shine through the yellowish glass. The two illustrations in black give no idea of the beauty of the piece, which I hope to reproduce in colour in a coming work on the art during the Caliphate. The charming little jug from the Hamilton Collection, the splendid bottle in the Imperial Hofmuseum and the pieces in the Treasury of St. Stephan in Vienna show to what perfection this art had arrived.

The discoveries of old ceramic ware during the last few years have increased our knowledge of the art of the Caliphate rery considerably. From Rakkah on the Euphrates, which was founded by the Caliph Harun ar Rashid, and where the great luxury of the Court soon developed it into

Fig. 41. Fragment of the Veil of Hisham II. (About 1000 A.D.) Probably worked in the Fatimid thiraz. Royal Academy of History in Madrid

Fig. 40. Fragment of an haute-lisse weaving in silk and gold. (Probably from Egypt, X. century A.D.) Musée de Cluny in Paris

Fig. 37. Silk, decorated with animals and Kufic inscriptions. In the Victoria and Albert Museum in London. Asia Minor, XI. century A.D.

Fig. 38. Silk, decorated with Hercules and the two lions and a Kufic inscription. From the tomb of St. Bernard Calvo, Bishop of Vich (End of the XI. century A.D.). In the Coopers' Union in New York. Another fragment of the same in the Musée des Arts décoratifs in Paris and in the Museum at Vich in Spain

Fig. 39. Fragment of a woollen haute-lisse weaving, decorated with a winged monster attacking a bull. From St. Gereon in Cologne, now in the Museum in Lyon. Probably Asia Minor from the X. century

Fig. 42

Fig. 43. Miniature from the Galenus manuscript in the Imperial Library at Vienna from about 1250 A. D.

Fig. 42. Part of a haute-lisse weaving in silk and gold (Susandschird). Probably South Persian work from about 1100 A. D. Height 0,35 M., width. 0,17 M. In the Cooper's Union in New York

Fig. 44. Miniature from the Galenus manuscript in Vienna showing the portraits of the nine most famous physicians arranged as in the description of the old Susandschird weavings

Fig. 44

an art centre, exceedingly remarkable ceramic products have come forth, but, alas, they help us very little in forming a picture of the textile art during these times, as they have very little ornamentation; only the large Kufic letters of extraordinary beauty. The discoveries made in Persia at Ray show how great a role the figures played also in ceramic art, and how common they were.

Already in 1221 the Mongols had captured one of Persia's richest and oldest cities, the flourishing Ray, which was said to have had at that time a population of 700,000. The city was several times destroyed by earthquakes and by conquerors, the last time by Hulagu Khan (grandson of Chingiz Khan) in 1256. After each destruction, however, the city was rebuilt, not exactly on the site of the previous one, but generally within it, and on a smaller scale. Some of the precincts can still be partially traced. Outside the later precincts there are mounds of the debris of the older ruins, the contents of which must therefore belong to the period of destruction previous to that of Hulagu Khan, possibly going back several centuries before the Christian Era. It is in these mounds that fragments of the beautiful lustred and other kinds of faience have been found which have so greatly enlarged our knowledge concerning the thirteenth century art in Persia. Ray strove once more to recover under Ghazan Khan, 1295—1304, who rebuilt and populated it. It did not last long. Shortly afterwards it declined into a village where Shah Zadeh Abd el Azim, one of the last of Ali's family, rests beneath his turquoise blue cupola. After it had been destroyed in 1256 the Khan took up his residence at Varamin, now also a heap of ruins, but during the latter part of the thirteenth century an illustrious city. It is the ruin heaps at Ray and Varamin which afford the most valuable assistance to the history of the art of Persia up to some time during the thirteenth century. Without them our knowledge would have been meagre, and through the excavations made there we have at least some points for fixing the date of many undeterminate pieces. The bowl (Fig. 27) is an object very interesting in motive. Here we see that the Sassanian style still existed so late. Two men on horseback in full Sassanian character are shooting with bows at a tower which stands by the side of a river in which fish are swimming. The upper part of the tower has battlements, and a man is sitting in one of the small arches. At the base of the tower appears a cypress, and a man standing at its foot. The whole representation shows the Sassanian type. The fortress tower has replaced the holy tree which stands between the two hunting kings. The bowl is probably a work from at least the twelfth century. The fragments of faience here reproduced, which recently came from the destroyed Varamin and Ray in Persia, show figures in the same style as the miniatures. They are partly lustred ware (Fig. 28—31), and partly executed in colours with gold on a white or turquoise blue ground (Fig. 32—36). It is just as if the same hand had drawn them as the miniatures. These fragments, perhaps the most charming products of the ceramic art of Persia, should really have much more attention paid to them by collectors and museums.

I have in the foregoing endeavoured to give a short account of what the old Arabian authors have written with regard to textile art and particularly carpets, and also to describe such objects from other branches of art as can guide us in obtaining an idea of the carpets during these remote times. But before we try to reconstitute the carpets we must look at the few textile products which are left. The Arabian authors have given us many informations concerning the rich silks of the period, but not much has been left of them in the treasuries of the European churches and very few of them have interesting representations. Fig. 37 shows a fragment probably from the eleventh century and made in Rum (Asia Minor). One of the most important pieces and one of the few representations of figures on silk is a fragment (Fig. 38) which shows a Hercules of eastern type crushing the two lions.[47] The representation is surrounded by a ring in which animals of about the same style as on the metalwork or in the miniatures are seen. In the border is a Kufic inscription.

The haute-lisse weaving is certainly one of the oldest if not the oldest textile technique. It was probably well developed during the Greek and Roman time and we know by the enormous quantity the rich earth of Egypt has so well conserved to our days, that it had reached almost perfection during the early Christian period. The Copts were masters of this kind of weaving which they mostly executed in wool. It was not until the Arab conquest of Egypt that their haute-lisse work was generally made in silk. The material became richer, but the design poorer. Kufic inscriptions and borders with animals, always enclosed in a circle, replaced the rich figure scenes of the Coptic time. The representations of portrait series and the other extraordinary weavings described by Makrizi in the Treasury of the Caliph El Mostansir seem to have been exclusively reserved for the court.

From an earlier time is most certainly the extremely remarkable fragment in haute-lisse which came from St. Gereon's Church at Cologne to the Museum[48] at Lyon (Fig. 39). It is decorated with circles containing an old Persian motive — a griffon which is attacking a bull. The work however is certainly from Asia Minor and is Eastern, not Byzantine. I consider it to be the oldest haute-lisse oriental weaving with animal representation and a precursor of the so-called Susandschird. It is probably not of more recent date than the ninth or tenth century. Of the silk haute-lisse woven in Egypt with or without gold many small fragments (Fig. 40) have been preserved to our days and are now to be seen in many collections in Europe. They are mostly of very fine texture. The finest piece is that[49] in the Musee de Cluny in Paris, with a splendid bold Kufic inscription in blue silk on gold ground. It is a chef d'oeuvre of haute-lisse weaving. Even the Chinese weavers have made nothing finer.

A very important document for our knowledge of the textile art during the Caliphate is preserved in the Historical Academy at Madrid: the Veil or Izar of Hisham II (Fig. 41), Caliph of the house of Omayyad in Spain (976—1009 and 1010—1013 A. D.) It is of tapestry probably woven

in Egypt in coloured silks and gold thread with octagonal medallions, separated by star shaped devices and containing human figures and monsters. Above and beneath are bands of beautiful Kufic inscriptions: "In the name of God, the Merciful, the Compassionate, the blessing of God: may happiness and eternity be with the Caliph, the Iman, the servant of God, Hisham Al Muayyad billah, Prince of Believers." As far as I know, this is the only textile with a certain date left from a time contemporaneous with the Treasury of the Caliphs at Cairo and all the Textile treasures described therein.

In the collection of Coopers Union in New York is a wonderful fragment (Fig. 42), in my opinion, the only specimen of the renowned Susandschird work "needle painting". As I have only seen this fragment in a reproduction in black[50], I cannot say anything concerning the colour, but it is quite clear that it was woven in haute-lisse. The representation which is surrounded by a circular frame is known from other objects from this period: two figures which are sitting and carousing and we find nearly the same scene in the Galenus manuscript in Vienna (Fig. 43). It would be difficult to decide the exact date of this fragment, but I should think that it is a work from the twelfth century, perhaps later.

What was Susandschird? which word has been named several times. Was it an ordinary pile carpet, or was it of haute-lisse weaving? That it has nothing to do with the carpet which Karabacek[51] in his admirably learned book on Susandschird so named may be considered proved, as such carpets are only made in Khotan in Eastern Turkestan and all date from a rather late period. But as this kind of carpet had never been seen before in Europe the mistake was very excusable. So far as I can understand, Susandschird is a descendant and development of the old haute-lisse weaving which from the very earliest times was made in the East, and afterwards developed into the beautiful tapestries which have been manufactured in Europe at different periods. I cannot see anything, but that Susandschird must have been a kind of tapestry, probably, on a gold ground, or at any rate with much gold. We have still the technique and even traces of rich patterns in existence in Persia in the so-called Kilim, and from the end of the sixteenth and the beginning of the seventeenth centuries we possess several beautiful specimens of Persian haute-lisse weavings in silk and gold which we shall describe further on. They are certainly descendants of the old Susandschird from the fact that they are made at the same place as the old ones. During the time Susandschird was manufactured (the eighth to the thirteenth century) people loved representations of human figures as we have seen from the various pieces described before. Is it not as if the faiences from Ray with their men on horseback in rich colours on a turquoise blue ground were designed for textile art? And is not the style of the miniatures just that of a tapestry?

If I could only find a Persian weaver who would be able to weave a tapestry after one of the thirteenth century miniatures, I am convinced that the result would be splendid, because in the miniatures almost everything lies in the same plane they lend themselves to weaving; there is no perspective painting as in the later European tapestries. The Orientals have always understood the true character of textiles better than we. That no remains are left depends upon the fact that these products were not so strong as the carpets, and especially the gold threads did not last long. I cannot find anything in the whole work of Karabacek that would not as well be applicable on a haute-lisse weaving as on a pile carpet, especially as it is likely that the weavers at that time understood how to combine both techniques in the same weaving as we sometimes find in the early Gothic tapestries. The story which Karabacek relates of the Susandschird carpet being washed clean of its bloodstains can equally well be applied to a tapestry carpet as to an ordinary one, and even better.

From the foregoing we can see that the figurative played such a great role in that art during the Caliphate, that it was almost the predominating one. We have met with it in all the various kinds of objects which have been preserved, and very often bordered by a circle such as the Sassanians specially loved. In the Vienna manuscript of Galenus from about 1250 is a miniature (Fig. 44) representing the nine most celebrated Greek physicians. They are all portrayed as Orientals, each portrait being surrounded by a ring and the name written in large gold letters, just as in the description of carpets from the early period of the Caliphate we have read in the beginning of this chapter.

Does it not then seem reasonable to suppose that the carpets were also ornamented in this way? I am convinced that their principal decoration consisted of medallions containing representations of figures, phantastical animals or plants, and that the borders were mostly formed of large inscriptions in Kufic telling us on whose account the carpet had been made, praising the merits of the owner or the person who ordered it, and wishing him long life and every conceivable happiness. It was these inscriptions which were afterwards changed to pure ornaments and which were so common in the carpets even up to the fifteenth or sixteenth century in Asia Minor, but never found on the Eastern side of Baghdad.

Fig. 45. Detail from the Mihrab in the Djuma Mosque at Varamin, built 1322—1412, with paeonian decoration in Chinese style. After Sarre, Denkmäler persischer Baukunst

Fig. 50. Bowl in faiance, decorated with large birds and plants in gray with black outlines. Persian. (About 1300 A.D.) Found at Sultanieh. Belongs to Mr. Sivadjian of Paris

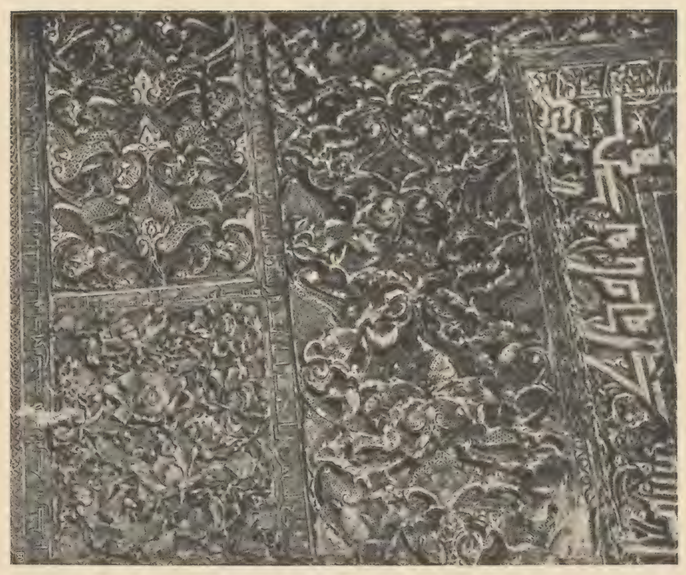

Fig. 45

Fig. 46. The Mihrab in the Mosque at Marand, built 1316 — 1337. After Sarre

Fig. 49. Plate of faiance, decorated with heads of animals round the border, in gray with black outlines. Persian. (About 1300 A.D.) Found at Sultanieh. In the Collection of Mr. Denman W. Ross, Cambridge U. S. A.

Fig. 47

Fig. 46

Fig. 48

Fig. 47. Star in lustred ware, dated 657 A. W. (1259 A.D.) probably from Varamin. In the Collection of Mr. Denman W. Ross, Cambridge U. S. A.

Fig. 51. Cup of silver, decorated with animals and plants in Chinese style. Found at Gotland, Sweden. Historical Museum at Stockholm

Fig. 48. Star in lustred ware with a dragon in bas-relief. (About 1300 A.D.) In the Victoria and Albert Museum in London

Fig. 49

Fig. 50

Fig. 52. Silk with gold, made in China for the Sultan Nasir Mohammed of Egypt (1293—1340) with an inscription in his honour. In the Maria church in Danzig. After Lessing

Fig. 53. Silk with gold, probably Chinese work for the Mohammedan Orient. (XIV. century A.D.) After Lessing

Fig. 53

Fig. 56. Silk with gold, Chinese work. (XIV. century A.D.) After Lessing

Fig. 55. Silk with gold, probably for a robe of honour of a Mamluk Sultan. Oriental work. (XIV. century A.D.) After Lessing

Fig. 54. Silk with gold, made in China for a Mohammedan Prince. (XIV. century A.D.) After Lessing

CHAPTER II. THE ART DURING THE DOMINION OF THE MONGOLS OVER PERSIA. 1258–1369

In the year 1258 the Caliphate in Baghdad, after a long shadowy existence, fell. Its fall meant almost the same for the nearer East as did that of Constantinople for Europe. In spite of all political decline and the meagre role the Caliphate played in the world's affairs, Baghdad was, however, always a home of art and science. There were to be found artists and cunning workmen from many parts of the world, probably also from China, and all these were now compelled to earn their bread in some other place.

The Mongolians came storming and destroying over Persia, and almost over the whole of nearer Asia, and in spite of the fact that they brought with them their own artists and workmen the art of the Caliphate was strong enough not to be destroyed at once. It lasted almost a century until the character of the Mohammedan art changed, and lost the grandeur it possessed during the time Baghdad was the capital.

During the dominion of the Mongols, travellers came from various countries, even from Europe, to the Court of the Great Khan, and we have to thank them for many precious informations concerning the art of Asia's Middle Age. Marco Polo travelled with open eyes, and accordingly it did not escape his observation when he passed through in 1270, that in most branches of art, and especially in textile industries, Southern Persia excelled. He says of Kirman:[52] "The ladies of the country, and their daughters also, produce exquisite needlework in the embroidery of silk stuffs of various colours, with figures of beasts and birds, trees, flowers, and a variety of other patterns. They work hangings for the use of noblemen so deftly that they are marvels to see, as well as cushions, pillows, quilts, and all sorts of things." I think there is no doubt that by "hangings" he also means carpets.

Our knowledge of Persia during the Mongolian dominion has also been enriched by Ibn Batutah,[53] the famous Arabian traveller, but he is very sparing of information on textile art. We must especially complain that, although he describes many of the textile products of Egypt and Syria, he deals very briefly with those of Persia. In his description of Najaf, where the tomb of Ali is, he speaks so little of carpets that one can draw no conclusions either as to their appearance or origin.

He was there in the year 1326, and speaks of the town as a fine city which he entered by the Bab al Hadrat (the Gate of the Presence) leading directly to the shrine of Mashad Ali which was ornamented with rich carpets and hangings by the Hamdanid Prince, Abu-l-Hayja, who was Governor of Mosul in 292 A H. He describes the mosque where Ali's tomb was shown, the walls of which were covered with enamelled tiles of Kashani work, and he gives an account of the many silver and gold lamps hung up as offerings, the magnificent carpets, and describes the actual tomb as enclosed in a railing of chiselled gold plates, secured by silver nails. Four gates gave access to the shrine, each curtained, and having a silver doorstep, the walls also being hung with silk embroideries.

Ibn Batutah also gives a long description of the presents which the Emperor of China sent to the Sultan of India in 1342. Although carpets are not included among them, his description is of great interest for the connections with China during a time of which so little is known.

The King of China had sent the Sultan of India a hundred slaves of both sexes, five hundred pieces of velvet, of which a hundred were of the kind made in the town of Zeitun, and a hundred of that which is made in the town of Khansa, five mines of musk, five garments embroidered with pearls, five quivers of brocade and five swords.

In exchange for his present the Sultan sent the King of China a more precious one, consisting of a hundred thorough-bred horses, saddles and bridles, a hundred male slaves, a hundred young Hindoo girls clever at singing and dancing, a hundred "beiremis", that is to say, garments of cotton which were never equalled with regard to beauty, and each of which was worth a hundred dinars, a hundred pieces of silk called "djozz", so called, because the first material is tinted with four or five different colours, a hundred pieces of stuff called "salahiyah", five hundred pieces of woollen cloth of which a hundred were black, a hundred white, a hundred red, a hundred green and a hundred blue, a hundred pieces of linen cloth of Greek manufacture and a hundred robes of cloth. A large tent, or "seratchek". and six pavilions, four candlesticks of gold and silver enamelled in blue, four basins of gold with jugs of the same metal, six basins of silver, ten robes of honour in brocade taken from the wardrobe of the Sultan, ten caps also chosen from his own, and one of which was embroidered with pearls, ten quivers of brocade of which one was embroidered with pearls, ten swords, one with its sheath incrusted with pearls gloves embroidered with pearls, and lastly fifteen eunuchs.

The whole of the Mongolian period was in a political sense a time of misfortune for Persia, as it was torn asunder by internal strife and intrigues between the different amirs and ministers. The Mongolian princes were by no means devoid of feeling for art, as is best shown by Hulagu allowing Chinese artists to come to Persia, and sending Persians to China.

After matters had quieted down somewhat, the Persian craftsmen resumed their work. Many had died, but there were quite sufficient left to keep the tradition tolerably well alive. On architecture the Chinese artists do not seem to have had a great influence. The Persians continued to build

with brick, and by grouping it in different ways, to make the simple frieses, or surface ornaments which give the Persian architecture of the Middle Ages such a fine, noble character. In a few places, however, the Chinese motives appears surprisingly clearly, for example in the mosque at Varamin,[54] the portal of which has an inscription giving the name of the Mongolian prince Abu-Said Bahadur Khan as the builder of the mosque, and 1322 as the date of erection. At the Mihrab, which is surrounded with stucco ornaments, there is a panel with Chinese paeonian decoration so perfectly Chinese that it must have been executed or at least designed by a Chinese artist (Fig. 45). Even the arabesques are somewhat Chinese in character. In the same way the two panels[55] in the portal of Shaykh Bayazid's mosque at Bostam (built in 1313) has a real Chinese key pattern. The older architecture of Persia is still so little known that we may with certainty expect in the future many and, perhaps more striking proofs of the work of Chinese artists during this period. There is a considerably greater number of small art-products, showing strong Chinese influence, although in most cases the artists continued to work in the style which prevailed before the Mongolian invasion. This is especially the case with faiences. The lustred faience stars found in such quantities at Varamin,[56] are dated 1262. They do not show any Chinese motive, although they were executed for Hulagu's buildings. Later on, however, faiences appeared with altogether Chinese decoration, as for example, dragons (Fig. 48) and the phoenix.

Last year an immense quantity of very remarkable faiences were put on the market especially in Paris. These pieces have generally been found in the ruin mounds of Ray, Varamin and Sultanieh. In the latter place mostly pieces of early fourteenth century work have been found. From the late Caliphate period we know a great number of pieces of lustred ware with figures of the same character as the other figures of that time. It seems that this kind of faience pleased the Mongolians very much, and that they ordered more of the same kind to be made, but much richer, with many more figures on, so that they the more resembled the Chinese pictures they were accustomed to see in their own country. The faces of these figures soon changed, and became perfectly Mongolian. Fig. 47 shows a star tile, probably from Ray, dated 657 A.H. (1259 A. D.). I have in my collection one from the same series, with many figures. This star is of greater size than those previously found at the same place. The Mongolian faces on this tile show that the conquerors very soon gave orders to be executed in the style they liked. The most extraordinary piece found lately is a big plate decorated with a procession of a great number of figures, and in the midst a princess in a chaise à porteur. The border is decorated with elephants. It belongs to Mr. Kelekian in Paris. Another plate, about 50 centimeters in diameter, belongs to another dealer in Paris, and is decorated with four large figures in a sitting posture, almost filling up the whole plate. It is perfectly preserved, of bad lustre and coarse drawing but the figures are unusually large; I have only seen larger on a fragment in the Victoria and Albert Museum in London, and the largest of all in the Collection of the Persian Ambassador in Constantinople, Prince Mirza Riza Khan.

Another kind of pottery, of which very few pieces have been known before, has also been found at Sultanieh. It consists mostly of bowls and small plates decorated in bas relief with flowers and plants, and amongst them Chinese birds flying with outspread wings and tails (Fig. 49, 50). These faiences are all in a gray tone, resembling that on a manuscript from 1310 which will soon be described.

The Armenian dealers, who have brought these faiences to Paris, all pretend that they come from Sultanabad. I have every reason to believe that they mean Sultanieh,[57] which was founded by Arghun Khan of the Ilkhan dynasty, and in the year 1305 made the capital by Uljaitu Sultan. The old authors tell us what labour was spent to make this favourite place of the Sultan in a short time (1305—1313) one of the richest, finest and greatest places of Asia, a home for art and science. The famous vizir

Fig. 57. Two figures of stars drawn in ink. From a manuscript in British Museum. Probably made by Mongols in Persia about 1300.

and historian Rashid ed din alone built a beautiful quarter with about 1000 houses, and artists and craftsmen from all parts of the world were brought there to complete the gigantic work rapidly. The dome of the sepulchre of Uljaitu still stands there, surrounded by nothing but heaps of ruins and tells of the decadence of a place once so brilliant that its fame spread even to Europe. These heaps of ruins now begin to yield their treasures of art. It is really a pity that no European has made excavations there. He would certainly have found many contributions to throw a new light upon

that very dark point which is the Mongolian art in Persia.

In the Historical Museum in Stockholm (Fig. 51) is preserved a remarkable silver cup which was found a number of years ago amongst a large treasure of silver vessels buried in the earth at Dune on the Island of Gotland in the Baltic. To judge from the coins and other objects, it had been buried in the ground about the middle of the fourteenth century. But as many other things in the same treasure were of somewhat older date, so might the case have been with this. Its shape and execution tell us plainly that it is of Persian workmanship. The character of the represention bas relief is an echo of the Sassanian art. The birds alternating with palmettes, points, on the contrary, clearly to Chinese types, especially the birds which remind one strikingly of the Chinese bronze birds which were used in the cult and which go back to the earliest times, but still continue to be copied.

Not only in Persia was this Chinese influence very great, but it extended even to Syria where it left traces behind it. According to the statement of a Japanese traveller who visited Constantinople and Asia Minor two years ago, a fresco painting representing a winged horse is in Aleppo, and another with a phoenix in Damascus, both of which he states would be known in the literature of the Far East. I have, alas, been unable to determine how far these statements are correct, but I mention them with the hope that future investigations may be able to determine their accuracy, and to find many more proofs that there was a very lively communication between not only Persia and China, but also between Egypt, Syria and China. As a proof of this one can perhaps consider the great Chinese bronze mirror which is now preserved in the Imperial Museum[58] in Constantinople, whither it came from Omar's Mosque in Jerusalem. It is probable enough that it was conveyed thither in early times, and especially during the period when the Mongols extended their power towards the Holy Land. Perhaps it came simply from the booty taken by the Mamluk Sultan Baybars from the Mongols when he put a stop to their advance in Syria. Everything seems to point to the fact that this mighty mirror was in its time considered of great value. In the treasure at Nara in Japan there is a similar one[59] presented by the Emperor Shyomu, who left many remarkable pieces of rich stuffs to the treasure. May we not in the use of the round metal mirrors, of which so many have been found in Asia Minor's earth, see an influence from China because they can scarcely be referred to antique types. The metal in them is most decidedly of Chinese origin. Of the same sort of bronze were the greater part of the ornaments worn by the tribes of Northern Asia in the eleventh to fourteenth centuries made. During my excavations in Northern Siberia[60] I found a large number of such pieces from this period, the metal of which proved, on analysis, to be Chinese bronze.

In several European collections, principally in the Industrial Art Museums in Berlin and Düsseldorf and the Victoria and Albert Museum in London, are found preserved fragments of silks interwoven with gold, mostly with Arabic inscriptions, but with ornaments in Chinese character. I do not believe there is the slightest doubt that most of these

Fig. 58. A quarter of a woollen carpet, Persia about 1300.

have been ordered in China for the East, whilst others are of Eastern work, but in Chinese style (Fig. 53—56). The inscriptions on some prove clearly that they were made for the Mamluk or Ayyubid Sultans. One of these silks bears the name of Sultan Mohammed al Nasir (1309—1340), and should certainly, with its Chinese character of the animals, be a Chinese work (Fig. 52). Fragments of pure Chinese silk have also been found in tombs in Egypt. Perhaps

the origin of the celadon dishes which one so often sees in Egyptian bazaars can be traced to such early times. Their Egyptian name "Ghuri" shows that they must at least have been highly valued by the last Mamluk Sultan (1500—1516), as the Arabs name them after him.

Further proofs of Chinese influence are shown by the helmets and armours, which are in general called Turkish, Mongolian or Seljuk, and are considered to have come from Mohammed the Conqueror's Arsenal in the Church of St. Irene in Constantinople, whence all the specimens found in Europe have come. This, like so much else in the East, must be modified. We can prove by means of Turkish records[61] that all these helmets, and thousands besides, which are to be found in various others more or less known places in Stambul, were taken as booty by Sultan Selim I. on his victorious march to Syria in 1517, when he caused the removal to Constantinople of whole arsenals containing masses of Oriental and European arms from the Crusades. Most of those are still in existence, and ought to be studied before time or the moist climate of Constantinople destroys them. The Arabic inscriptions and the titles, but very seldom the names of Princes from that time, denote that these helmets were made for warriors under the Mongol, Mamluk and Ayyubid Sultans, and many details of the ornamentation are of true Mongolian character. Besides, the whole technique of this thin silver inlaid upon the iron is in use even to this very day amongst the tribes of Central Asia, and executed in exactly the same manner.

Even on the metalwork, especially the inlaid bronzes made in Syria in the thirteenth and fourteenth centuries, a Chinese motive is to be seen, the so-called key pattern, generally inlaid in gold. It is never to be found on bronzes before the fall of the Caliphate, but on almost every piece made afterwards in Syria.

In the preceding chapter we dealt with miniatures from the end of the Caliphate. From the Mongolian period still fewer miniatures are known. I know only three manuscripts containing such. In the National Library in Paris[62] there is an ink drawing in a very bad condition in a manuscript of the history of the Mongols, dated 1290 A.D., representing Ala al din presenting his work to the Persian Prince Arg'hun. In the British Museum[63] is a very remarkable manuscript on astronomy from the time of about 1300, with ink drawings of the star figures (Fig. 57). These drawings are simply splendid with a security of line worthy of an early Italian master. They resemble, but are much finer than the big figures found on the lustred pottery we have just mentioned, and give another proof that this kind of pottery is from the Mongolian time and not before their arrival in Persia.

The most interesting of these monuments of Mongolian art in Persia is the fragment of Jami at Tawarikh dated 1310 A.D. (710 A.H.) which belongs to the Royal Asiatic Society[64] in London. The miniatures in it are undoubtedly made by a Mongolian artist, and it is interesting to see how differently he treats his own countrymen and the Persians. In drawing the former he is sure of every stroke, of every line; in the latter he is more hesitating

Fig. 59. Fragment of a woollen carpet. Persia about 1320. Length 1·50 M., width 1·15 M.

concerning the details of the costumes and the lines of the faces. The gray colour and the quantity of silver used instead of gold are unknown during the Caliphate and give these miniatures quite a different appearance and enables us to discern many pieces, the date of which was uncertain before. These and also the pottery from Sultanieh induces me to date back to the Mongolian period some carpets which have generally been considered as belonging to a much later time.

Fig. 60. Lustred tile found at Sultanieh. Beginning of 1300. Belongs to Mr. Sivadijan in Paris.

From an early part of the period is surely a carpet (Fig. 58) which I, after much difficulty, bought from a Persian in Constantinople, who said that it came from a mosque in the northern part of the country. The animals, especially the bear, are drawn with a great feeling for the most characteristical in their movements and are of the same style as those on a tile from the beginning of the fourteenth century found recently in Sultanieh (Fig. 60). The small spots on all the animals have been placed there

Fig. 61. Large woollen carpet. Persia middle of the Mongolian period. Formerly in the Bardini collection in Florence

Fig. 62. Large woollen carpet with dark blue ground. Persia about 1450—1500. Museum in Leipzig

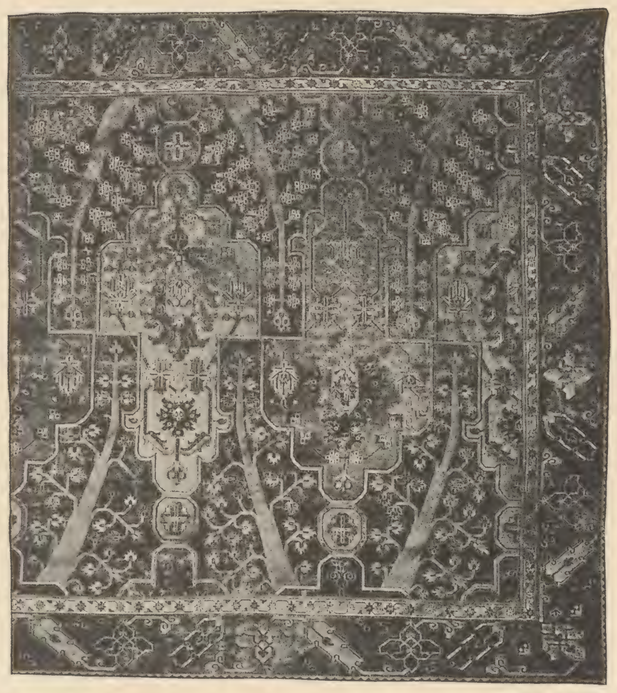

Fig. 64. Part of a woollen carpet. Persia about 1350. Kaiser Friedrich Museum in Berlin

Fig. 63. Fragment of a woollen carpet. Middle of the Mongolian period. In the Bardini collection in Florence

Fig. 89. Fragment of a carpet with dark blue ground. Persia about 1450. Musée des Arts décoratifs in Paris

Fig. 90. Fragment of the border of a carpet, with yellow and dark blue ground. Persia about 1450. National Museum at Stockholm

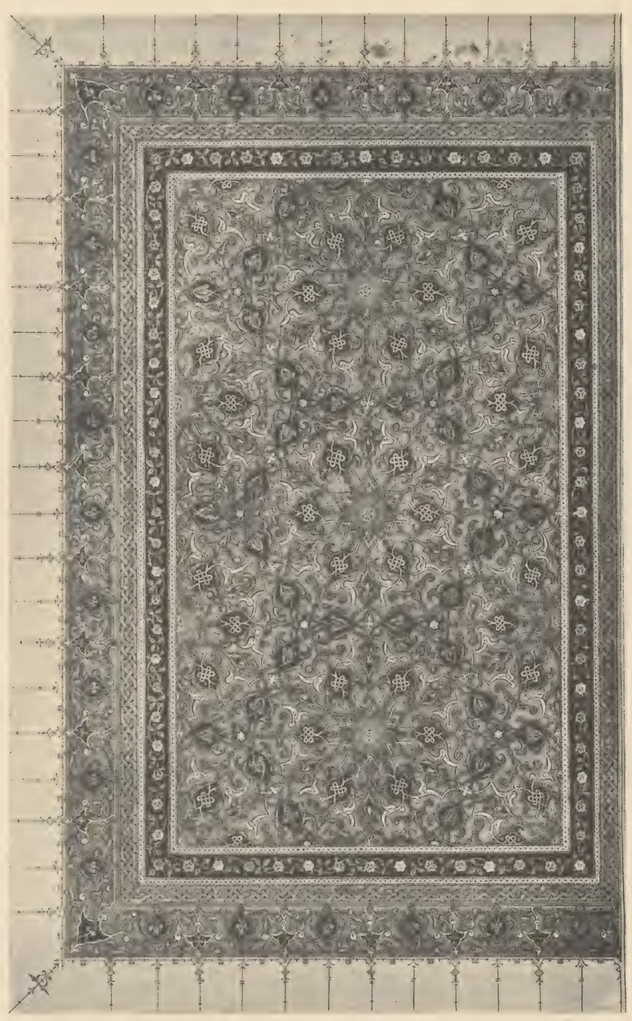

Fig. 66. First leaf of a manuscript, dated 1435. Probably made for Shah Rukh (1404—1447)

Fig. 65. Painting in Chinese style on silk. Persia about 1450—1500

by the weaver with the same intention as the man who made the tile placed them: only to fill up an empty surface. The narrow border indicates a very great age, and is exactly the same as on that tile. The colours are not the later ones, but strong, archaic. The portion reproduced here is only about a quarter of the whole carpet which is 4,40 metres long and 2,60 metres wide. There seems to me no doubt that this is the oldest of all carpets with animals from Persia, and that it is not a copy of an original from the sixteenth century, made by workmen who have not understood the real character of what they have copied. Those carpets have quite a different look, as we shall see in another chapter, where I shall reproduce a carpet copied from one of these famous carpets with hunting scenes from about 1560.

To the Mongolian period I shall also ascribe a fragment of a very large carpet which was recently found in Constantinople.[64 A] This fragment (Fig. 59) with the large bands dividing the carpet into fields has a certain resemblance in the design to the carpets from about the same time, made in the Eastern part of Asia Minor (Armenia), which are also divided into fields through large bands; but there the fields are filled with fantastical animals; here only with palmettes. The disposition is the same, and also many details such as the palmettes which are perhaps copied from Chinese stuffs.

Another early carpet is the one that formerly belonged to Mr. Bardini in Florence, and which is now in an American collection (Fig. 61). The principal motive here is the dominant arabesques filling up the whole width of the carpet between which palmettes, scrolls and various kinds of animals, dragons, lions, roebucks, &c., appear in severe and archaic design. Such an arrangement with arabesques filling up the whole surface is very seldom met with. I know one single object, a glass bottle[65] in the British Museum from the thirteenth century, whose flat sides have large arabesques, which reminds me very much of this. Its scroll pattern ends with heads of animals. On this carpet the colours are clear and show a great age. The palmettes and animals have also a very ancient appearance. Probably this carpet is closely connected with the art of the thirteenth century. It is certainly from about 1300. Fig. 62 shows a descendant[66] of this kind of carpet, the age of which is not easy to determine, but I think it is not later than 1450 or 1500. The large curved leaves are the same as on the South Persian (Shiraz) carpets from 1500 and 1600.

Almost of the same date is the fragment (Fig. 63) which Bode already designated as archaic. The stiff palmettes point to an early period, and remind us of those which are to be seen in the Egyptian Koran manuscripts from the end of the fourteenth and the beginning of the fifteenth century. The trees which fill the compartments are of a very archaic character, but I cannot refer them to any type of a still earlier period, nothing of that kind existing. I can only show that they are older than those which appear on the carpet in the Kaiser-Friedrich-Museum, which we shall shortly mention. On the faiences from Sultanieh plants and trees are very common, but as the material was easier to draw upon, the lines are more elegant than those on the carpet. At the time when this carpet was made mostly geometrical patterns were used by the weavers, and consequently they had great difficulty in transmitting on the carpet the artists' design of animals and trees. Later when they became accustomed to such work, it was as easy as any other pattern. Even in this fragment the colours are always uncommonly bright, strong and simple, reminding us of the earliest miniatures, which I shall describe in the following chapter.

The Kaiser-Friedrich-Museum possesses a carpet (Fig. 64) of the same kind, though both in colour and design of a somewhat later date. Bode says that he only knows two of this kind, and that he has not seen such in old Italian paintings. Although considerably later, but still of the same family is the one at Naesby House in Sweden, reproduced on Plate I, and I know furthermore of a couple of the same kind in the bazaars in Constantinople, but in a very bad state. The forms are not so archaic, and the colours especially have lost much of their old severity. These specimens which are from 1550 to 1580 are surely the last descendants of this curious style, which under the Timurids developed into the fine compartment-carpets so characteristic of that period.

CHAPTER III. CARPETS MADE DURING THE TIMURID AND TURKOMAN DYNASTIES IN PERSIA. 1396–1502

Of all the beauty and splendour displayed not only at Timur's own Court at Samarkand, but also and, perhaps, in greater degree by his successors in Herat we possess vivid descriptions from both European and native authors. The Timurids who ruled over almost the whole of Persia during the fifteenth century have left behind them magnificent monuments, not only in Samarkand, but also in Bukhara, Herat and many other places in Central Asia which are now forgotten.

Samarkand can show the most splendid, Gour Emir, the tomb of the great conqueror, the charming monuments covered with turquoise blue faience united to the Shah Sinde Mosque—perhaps one of the finest works of Mohammedan art—the mighty Bibi Khanim palace which Timur caused to be built for his wife, a Chinese princess, with its undoubtedly Chinese character. With the exception of a few richly sculptured doors[67] scarcely any of the fittings of these mosques and palaces, precious as they were, have escaped the ravages of time. Some few beautiful manuscripts with wonderful

bindings have also been preserved and conveyed to Europe in ancient times. None such are to be found in Turkestan at the present day, at least was that my experience when I travelled there in 1894. Not a single fragment of old carpet was to be found which could be assigned to the time of the Timurids, and one is inclined to imagine that even in Europe none will be found of such ancient date. But, thanks to miniatures of the fourteenth and fifteenth centuries, I think we may consider from that period a few splendid carpets which were formerly assigned to the beginning of the Safavids reign.

That precious carpets existed and were highly appreciated is known by the fact that Ibn Batutah,[68] who visited Meshed in the fourteenth century—before the time of the Timurids—speaks of them, and describes the holiest mosque of the Persians where Imam Riza lies buried in the following terms: "Over the tombs was a mighty dome covering the oratory, and the mosque with a college stood adjacent. All these were finely built, their walls being lined with tile-work. Above the actual grave of the Imam was a sort of platform, or casing of wood, overlaid with silver plates, many silver lamps being hung from the beams round about. The threshold of the door to the oratory was overlaid in silver, the apertures being closed by a gold embroidered silk veil, and the floor was spread with many fine carpets. The tomb of the Caliph Harun ar Rashid was also covered by a chasing of wood on which candlesticks were set, but it was not held in honour, for", says Ibn Batutah, "every Shiah on entering kicks with his foot the tomb of Harun ar Rashid while he invokes a blessing on that of Imam Riza."

The magnificence of the shrine is alluded to by the Spanish ambassador Gonzales de Clavijo[69] who visited Timur's Court in 1404. He is, perhaps, the only European who ever set foot in this place, the holiest in Persia, and according to the reports of Persian art connoisseurs full of the most magnificent carpets and art treasures.

As was to be expected during Timur's time Chinese artists were very much in evidence, but artists from other lands, too, lived at Samarkand in his time. We know how his first care was, after conquering a land, to send its artists and clever workmen to Samarkand which in this way became a world centre—just as Baghdad before its fall—and we may well call Samarkand the Paris of the East of that time. Not only from the lands conquered were artists to be met there, but he is said to have invited artists from Europe.[70] I think, however, that the Chinese played the principal part not only on account of their greater number, but because their work was the most artistically valuable. This was the case especially with the painters. Of their products not a few are preserved in manuscripts and loose leaves. One of the most remarkable is a leaf[71] in the Museum of Decorative Arts in Paris. It is particularly valuable, because it helps us to fix the date of the carpet belonging to Mr. Böhler (Fig. 84) and that in the Kaiser Friedrich Museum in Berlin (Fig. 85). Not only the drawing, but the colour is of close resemblance, although the miniature is more Chinese in character than the carpets. The Mohammedans had always a very high opinion of the Chinese as artists or workmen. They considered the Chinese as the cleverest people of the world, and not to be surpassed in skilful work, and they took their models for painting and sculpture from them. Even the Oriental authors of the late Middle Ages talk about the victorious concurrence of the Chinese goods in Hither-Asia's bazaars, and the poets praised the Celestial Empire as a place of good taste and the source of all arts.

I have in my possession an interesting painting (Fig. 65) executed on silk, as the Chinese often used, but the Persians never. It represents a Mongolian prince sitting on a carpet under a tree in bloom. The tree with its pheasant is Chinese and above all the style of the painting itself, with its different tones of the same colour, laying quite distinct by the side of each other without any attempt at interfusion. The carpet upon which the princes sit is Chinese in colouring, though the border shows Kufic letters. The blue colour also is real Chinese. The grouping of the figures, on the other hand, is more Persian, as are the faces, except that of the principal person who looks like a Mongolian prince. Most certainly we have in this picture the work of an artist, probably, of the Court of some of the Timurids, perhaps later. Whether he was a Persian who had learned painting from the Chinese, or a Chinaman who had received his impressions from Persia is not easy to decide. The former is the more probable.

A stately example of how high the art of illuminating books stood in the time of Timur's successors is shown in Fig. 66. It is the first leaf from a manuscript dated 839 A.H. (1435), consequently made during the middle of the reign of Shah Rukh, and probably for his private library. This first leaf shows an ornamentation composed of strongly drawn arabesques joined to a surface pattern of a new style. The colours are very severe, blue ground with arabesques in gold with somewhat reddish brown, black and white. The leaf is, in my opinion, a revision of a leaf from an Egyptian Koran from the days of Sultan Hasan or Barkuk. There is nothing astonishing in this when we remember that Timur took artists from all lands to Samarkand. The outer border is the same as is to be found on a stately carved wooden door found by the author in Kokand (Chapt. VII). It had been originally painted in the same though somewhat brighter colours as those in the leaf of this manuscript.

This manuscript has a binding[72] which is one of the finest and richest made in the East. Specialists have counted how many prints have been necessary to decorate this little marvel of the bookbinder's art, and have arrived at the extraordinary number of 550,000 blind prints and 43,000 gold prints, in all 573,000 prints. To carry it out a skilled workman who could make 1,000 prints a day, which is a high estimate, would have to work two years. What European book-lover would order a binding like this now-a-days?

Another cover of the same kind, but not so rich, with figures instead of floral decoration, is at the Museum of Art Industry at Düssel-

Fig. 69

Fig. 67

Fig. 68

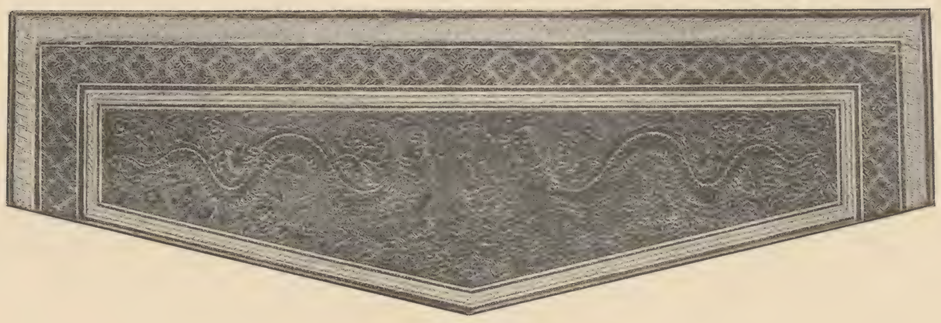

Fig. 70

Fig. 67—70. Bookbinding from the Middle of the Timurid period. Museum of Industrial art at Düsseldorf

Fig. 73

Fig. 74

Fig. 71—73. Miniatures from a manuscript dated 1396 showing carpets. British Museum

Fig. 74. Miniature from a manuscript dated 1410 showing carpets. British Museum

Fig. 71

Fig. 72

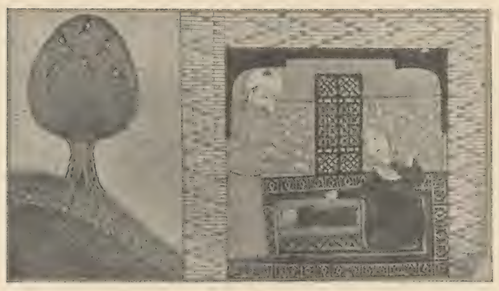

Fig 75.

Fig. 75—80. Six miniatures from the oldest dated manuscript of Shah Nameh from 1438 showing plain carpets. British Museum

Fig. 81—83. Miniatures from a manuscript excuted for Sultan Mirza Ali (1478—1503). In the Monastery of the dancing dervishes in Pera, Constantinople

Fig. 77

Fig 76.

Fig. 78

Fig. 81

Fig. 82

Fig. 79

Fig. 83

Fig. 80

Fig. 87

Fig. 88. Miniature from the manuscript made for Sultan Mirza Ali (1478—1503). In the Monastery of the dancing dervishes in Pera, Constantinople

Fig. 87. Outside of the binding of the manuscript made for Sultan Mirza Ali (1478—1503). In the Monastery of the dancing dervishes in Pera, Constantinople

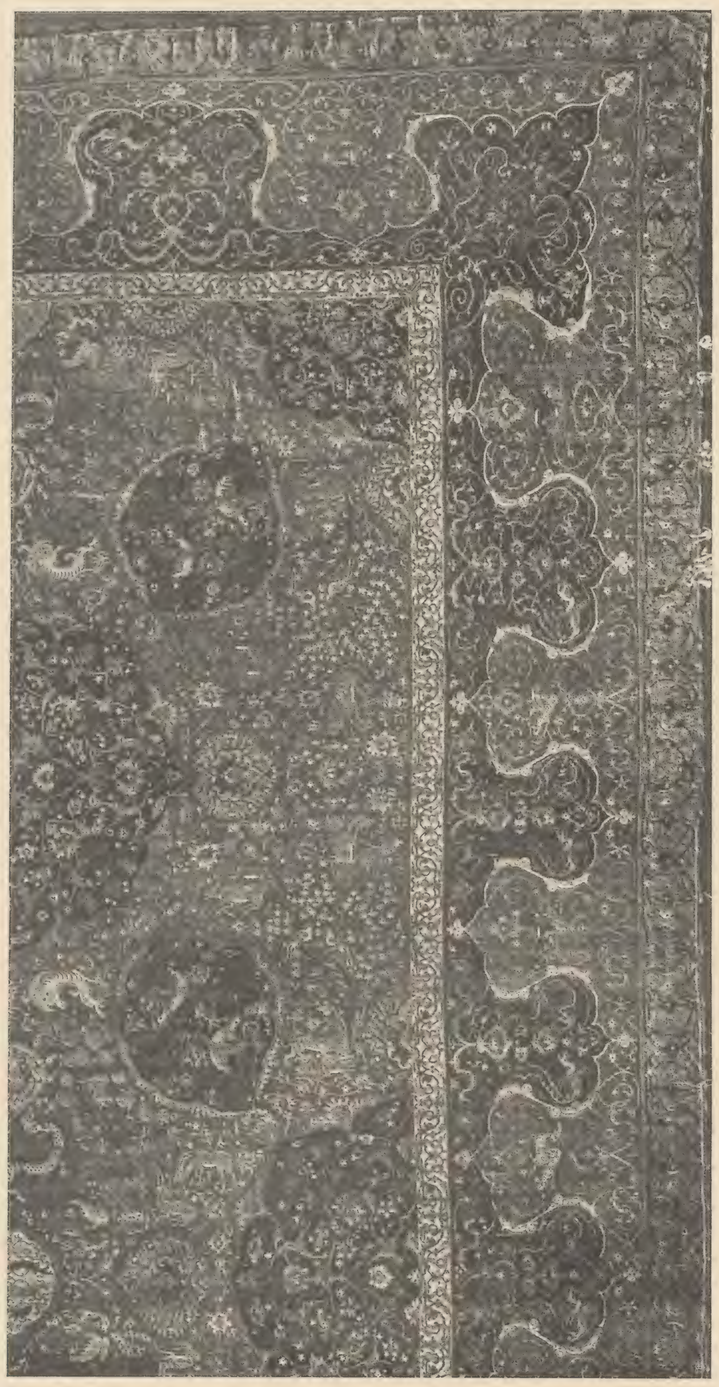

Fig. 86. Woollen carpet with animals and trees on red ground. Eastern Persia about 1450. Victoria and Albert Museum in London

Fig. 85. Woollen carpet with animals and trees on white ground. North Persia about 1450. Kaiser Friedrich Museum in Berlin

dorf. In the medallion of the outside we see lions playing under a tree, the branches of which end in animal heads (Fig. 67). The lions are of a perfectly Chinese character, similar to the bronze lions that stand outside the temples. In the other medallion (Fig. 68) a Persian is represented fighting with a Chinese lion. The flap on the one side (Fig. 69), in pierced work, shows a Chinese dragon struggling with a phoenix and a lion, while the other side (Fig. 70) presents two sphinx-like beings with female heads,[73] the feet of a lion, and body of a serpent. It is very seldom that the Chinese character becomes so plain as in this case, and this binding must have been made under the direct influence of a Chinese artist who probably worked at the Court of Herat.

The miniatures give us the most precious contribution to our knowledge of the carpets. The most ancient representation of carpets in oriental manuscripts executed after the fall of the Caliphate will be found in an interesting manuscript with nine miniatures, "The three poems of Khwaju Kirmani", dated Baghdad 798 (1396), at present in the British Museum. Its notable paintings, which are the oldest in the Perso-Chinese style known, furnish us with many standpoints for determining the age of the carpets (Fig. 71—73). They all show plain carpets with geometrical patterns, being apparently the product of popular art. From this, however, we need not conclude that there were no other carpets. The colours are few, and very archaic, the characteristic brick-red, with much white. The borders show Kufic letters.

In another manuscript dated 1410 A.D. (Fig. 74) the colours are the same bright brick-red, green, and much white. It is not improbable that this was the characteristic appearance of Turkoman carpets at that time. To this day they have no other colours than red, green, blue, black and white. In this manuscript also the borders have Kufic letters.

In a Shah Nameh manuscript in the British Museum dated 1438 A.D. (Fig. 75—80) there are also some carpets, though very badly executed, showing the usual simple patterns in bright colours, while another manuscript[74] in the same Museum dated 1461 presents in the border drawings of both animals and trees, all so strikingly like these carpets that we scarcely need further proof that it is from the middle of the fifteenth century.

One of the most important contributions towards our knowledge of the art during the end of the Turkoman period is very little known. It is a very profusely illustrated manuscript of Shah Nameh,[75] in the possession of the Monastery of the dancing Dervishes at Pera in Constantinople (Fig. 81—83). By the gracious permission of His Majesty the Sultan I was allowed to photograph the most important pages of it. The manuscript is dedicated to a Sultan Ali Mirza, but as the last pages are missing, the date cannot be absolutely determined. I believe, however, that it cannot be any other than Sultan Ali Mirza of Gilan,[76] who reigned from 883 to 909 (1478—1504 A.D.), and was murdered in 911 (1507 A.D.) after he had been enthroned. Amongst the miniatures, more than 200 in number, which adorn this fine manuscript, are several which are altogether unknown both in conception and colour. The figures are larger than those we generally see. Even its cover is of fine work, and of great importance for determining the age of the later and compartment carpets, and will, therefore, be treated in connection with them. In this manuscript appear several reproductions of carpets, almost all with geometrical patterns in bright, strong colours; especially remarkable is the curious red colour which we find in carpets of this period. The borders of the carpets show Kufic letters. It is interesting that all carpets in the miniatures from this period have Kufic letters as borders. We know that such letters are never found on Persian carpets, but only on such from Asia Minor. Would that prove that most of the carpets were made in Asia Minor, and that during the Timurid time the Persian carpet manufactury was comparatively small, and that most was imported from Asia Minor or from the Turkomans in Turkestan? It is not impossible. We have so few records about carpets from this time. But it is certain that the fine, richly decorated carpets were Persian work and not from Asia Minor, where quite a different style prevailed.

Although it seems as if the simple nomad carpets were also used by princes, because in the miniatures they often appear spread under the prince's place, yet on festive occasions they were, of course, not contented with them. These nomad carpets were certainly at that time just the same as some ten years ago. I am certain that no specimens of them exist which go back to the days of Timur, but as the same patterns appear generation after generation it is probable that they have changed very little.

Thanks to these miniatures we are enabled to form an idea of the carpets during the entire Timur period from 1396 to 1502 A.D., and, after studying them, I became convinced that several of the fine carpets usually considered from the first years of the Safavids ought to be assigned to a much earlier date.

The oldest carpet with trees after the one from the Mongolian period belongs to Mr. J. Böhler in Munich (Fig. 84). It has no medallion in the midst, and the trees are all grown up from the short side of the carpet. The cypresses have still much of the same character as on the Mongolian carpet, and the other trees in blossom are of a much stiffer style than on all later carpets. Not a single bird or other animal is to be seen. There are a few palmettes also of old style. The border is one of the richest one can see: arabesques in three different colours interlaced in each other. If one puts the borders to each other one will see almost the same design as on the Mongolian carpet (Fig. 61); and it is not unlikely that this border has been made just of such a design cut into two pieces. I think this carpet must be one of the oldest from the Timurid time, if it is not from the Mongolian period. The trees resemble most in drawing the Mongolian miniature in the Musée des Arts décoratifs in Paris and those in the manuscript from 1396, and it is the same richness of plants that fills every spot of the ground.

The Kaiser Friedrich Museum in Berlin possesses a stately and interesting carpet[77] with trees and animals on a white ground (Fig. 85). The central medallion takes up nearly the whole width of the carpet, and is filled with flying cranes between Chinese bands of cloud. This representation of cranes flying among clouds is unusual in Persian art. As far as I am aware, it is only found in the splendid Nizami manuscript executed (1543 A.D.) for Shah Tahmasp. The red ground of the medallion is in exquisite harmony with the white ground of the carpet which is filled by a wood full of all sorts of animals: lions, panthers, bulls, stags, steinbocks, jackals, hares, dogs and apes. The trees of the wood are the planetree, cypress, almond, medlar, &c. In the corners, which, alas, have been cut off, we can see the lower portions of figures in long garments reaching to the feet, and shoes with thick soles of Chinese shape. The wide border shows a rich design with small arabesques and palmettes of archaic type. The figures in particular seem to be very like those in the early miniatures; they have the same long-drawn, somewhat hanging shape. In the corner, immediately beneath the figures, three balls are visible which would prove of the greatest importance in determining the date of the carpet. The arms of the great conqueror Timur were three balls or rather rings. These arms have been already pointed out by Gonzales de Clavijo who visited Timur in 1404 as ambassador from the King of Spain. He says that everything Timur had was marked with these arms. His horses, tents, shields, and flags, all had the three balls or rings. We can well control the fact that they appeared upon his coins. Has this carpet then belonged to the great man, or have his successors also had the right to bear this curious coat of arms to which we shall refer later in speaking about the Turkish carpets? Although we cannot decide these questions, yet it would appear certain that we have in this carpet one of the most extraordinary products of the art of the Timurids in the middle of the fifteenth century. I believe that it is not a work from East Persia, but a predecessor of the later carpets with animals from West Persia, and Bode is perfectly right when he says that this carpet bears the same relation to the later Safavidian carpets as the art of the Quattrocento to that of the Cinquecento in Italy.

Fig. 84. Large woollen carpet with trees on red ground and border of very early style. Persia about 1400. Belongs to Mr. J. Böhler in Münich

Of the same date is another carpet which Bode characterizes as the most magnificent and tasteful of all.[78] It belongs to the Victoria and Albert Museum in London (Fig. 86). Here the great central oval is missing, but in its place is a little pond with fishes. The centre of the design, which is repeated twice, consists of a shield from which proceed four pointed ovals in which birds are playing, and to which a Chinese vase is attached borne by two dragons. The dark red ground is filled with trees and animals of very archaic character. The two shields remind one very much of the design in the manuscript from Shah Rukh's time (Fig. 66), as well as the whole grouping, although in the manuscript all the beasts and plants were naturally omitted. The principal colour is red and black, which is not a Persian combination. It is the only carpet in which these colours predominate. The border is wonderfully rich, and the fine lines dividing it have something which reminds us of the Berlin carpet. I cannot share Bode's admiration for this carpet which is more interesting than beautiful; no, the carpet in his own museum, with its magnificent centre, is much more stately. Bode considers it to be one of the oldest of the Safavid carpets. I am certain that it dates at least from the middle of the Timurid period, and was, probably, made in Eastern Persia.

On the binding of the Shah Nameh manuscript of Sultan Mirza Ali (Fig. 87) the drawing of the animals and trees is very archaic. It is astonishing, because in the same manuscript is a beautiful decorative landscape painting (Fig. 88) in which the trees have a much weaker character, and are just as if they were drawn for a tapestry.

In the Musée des Arts décoratifs in Paris (Fig. 89), is a fragment of a carpet assuredly made by Turkoman workmen, since it is very

Fig. 91

Fig. 91. Part of a large carpet with trees and animals on green ground. North Persia about 1480. Belongs to Mr. Indoudijian in Paris

Fig. 92. Carpet on blue ground. North Persia about 1490. Belongs to Prince Schwarzenberg, Vienna

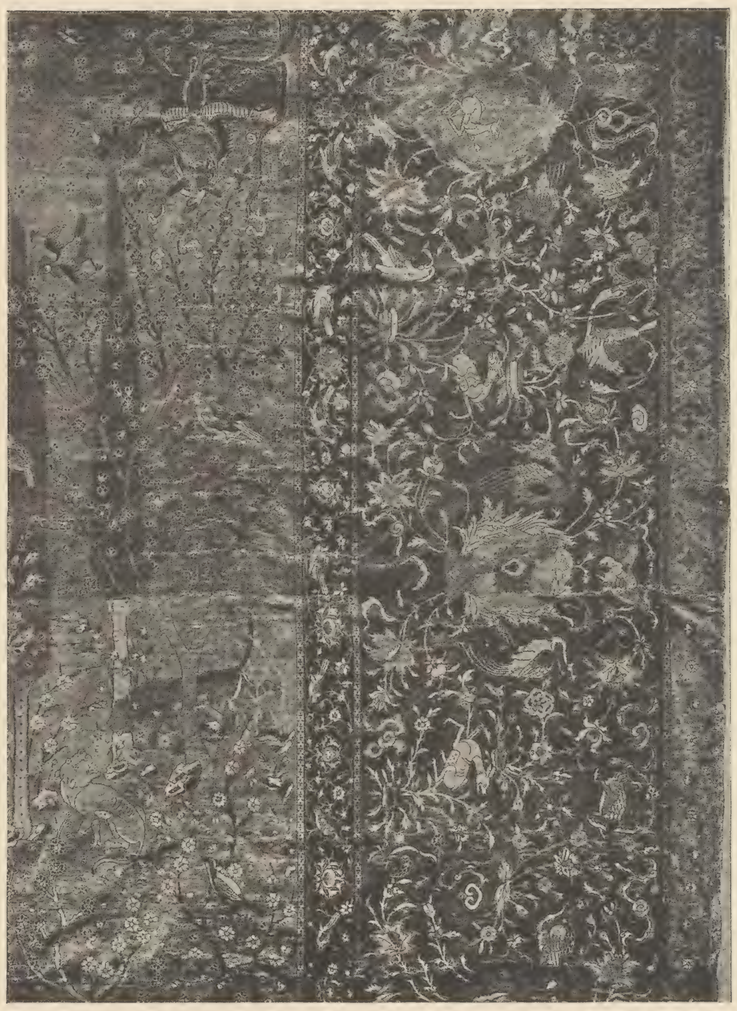

Fig. 93. Part of a large carpet with yellow ground and red border. North Persia about 1500. Musée des Arts décoratifs in Paris

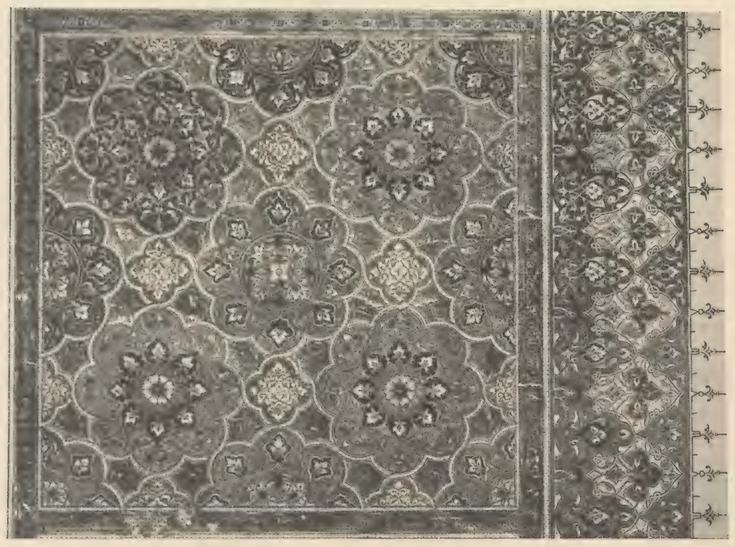

Fig. 94

Fig. 94. Leaf from a Koran written for the sultan Sha'ban 1369. Khedivial Library at Kairo
Fig. 95. Miniature from a Manuscript of the Bostan of Saadi written 839 A. H. (1487). Khedivial Library at Kairo
Fig. 98. First leaf from a Manuscript from the end of 1400 in the Library of the Mosque of Aja Sophia in Constantinople
Fig. 99. Dagger inlaid with gold in different colours and decorated with Chinese animals in relief. North Persia from the end of 1400. Imperial Hermitage in St. Petersburg
Fig. 100. Dagger inlaid with gold in different colours and decorated with Chinese animals in relief. North Persia from the end of 1400. Imperial Treasury at Constantinople

Fig. 95

Fig. 100

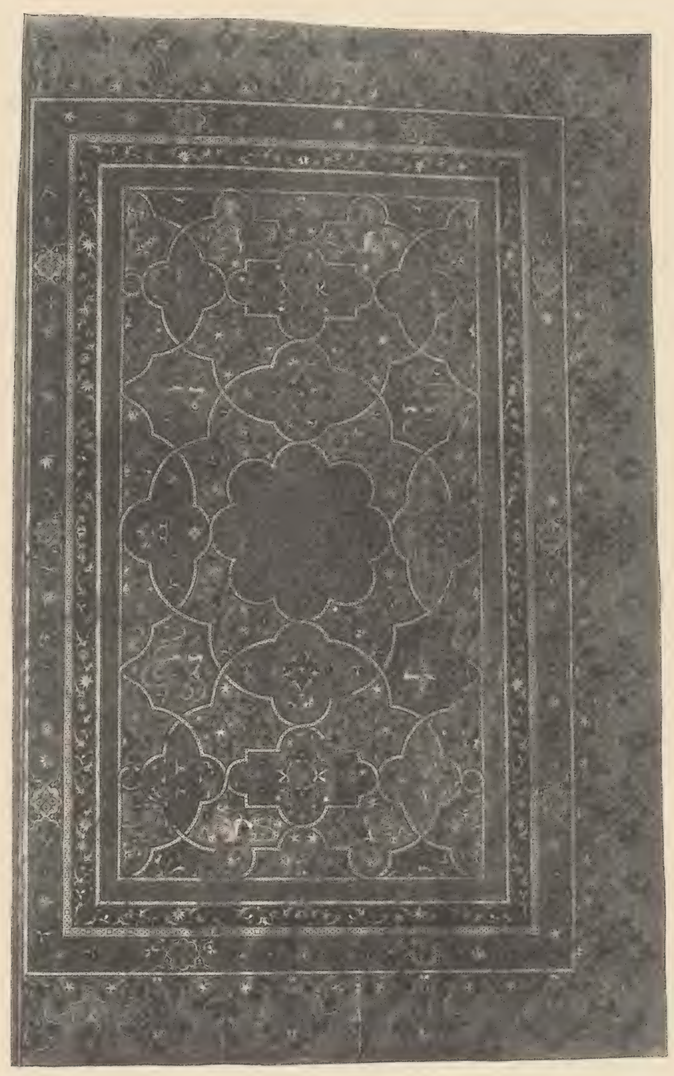

Fig. 98

Fig. 99

similar in technique to those carpets they make to this very day. The drawing thereof is found in the fine gold ornaments of the margin of a manuscript executed in 890 A.H. (1485 A.D.) at Herat by the calligrapher Sultan Ali el Mashadi, at present at the National Library in Paris (Suppl. Turc 993). The elegant spiral itself points to the Timurid period, and the small protuberances in the form of animal heads are so exactly like those in the manuscript that they might well be drawn by the same hand. The blue ground and the peculiar red colour are also characteristic for these districts, moreover the combination of the colours red and black in the small bordering is purely Timurid. The fragment of a carpet border (Fig. 90) at the National Museum in Stockholm is similar in design, though the colours are different—a yellowish tone being in this case the chief colour. As early as in the manuscript from 1410 A.D. in the British Museum this motive appears, though it is but later developed, as in this carpet fragment, which, I consider, belongs to the middle of the Timurid period.

The same arrangement of the border we find in a carpet[79] which formerly belonged to Bardini in Florence, but has now passed into the possession of M. Indoudijan in Paris (Fig. 91). The

Fig. 97. Part of a bookbinding made for Sultan Mirza Ali of Gilan, about 1490. In the Monastery of the dancing dervisches in Pera, Constantinople.

triangular fields in the borders of these carpets were very common in the manuscripts from the same time, and I suppose that the artists have taken the idea from them. The centre of the carpet is a shield with white ground, surrounded by a red larger one richly decorated with lion masks. The whole ground of the carpet is occupied by large trees and animals, and Chinese dragons. The ground colour is green,—which is rare—but a green without life, and the whole carpet has a dull, somewhat dead tone. It is a product from the end of the Timurid period.

Again we find the same arrangement in the border of the tree-carpet belonging to Prince Schwarzenberg[80] in Vienna (Fig. 92). Lion-masks occur in the centre on every one of the triangular fields into which the border is divided. The arabesques of the centre shield are not so correctly drawn as one would expect from such a good period, but this may depend upon the incapacity of the weaver. The blue ground is covered with trees and animals and Chinese dragons in the corners.

To the very beginning of the sixteenth century we ought to assign the magnificent tree-carpet which became divided into two halves, of which one is still in the Treasury of the Cathedral in Cracow,[81] and the other in the Musée des Arts décoratifs in Paris (Fig. 93). The yellow ground and the large red border is a colour harmony almost more beautiful than any I know in any eastern carpet. The drawing of the trees is by master hand. The cypresses behind the trees in blossoming afford one of the most melodious and poetic representations of an eastern landscape in Spring, in all its incomparable charms. This superb carpet was made about the beginning of the Safavid period, and marks the transition period to the carpets whose most famous representative is the one in the Poldi Pezzoli Museum at Milan.

The method of dividing the ground into compartments which cross into each other, goes back to the antique art where one often finds in mosaic floors circles and squares crossing each other. Afterwards it often occurs in the mohammedan time in the Kufic Korans. This motive afterwards vanishes, probably because we lack material from the Middle Ages, until it appears again for the first time in a Koran which Sultan Sha'ban presented to his mosque in Cairo in 1369 A D (Fig. 94).

The Khedivial library in Cairo possesses a charming little manuscript which formerly belonged to Shah Abbas' private library, a copy of Saadi's Bostan dated 893 A.H. (1487). It is of great importance in enabling us to determinate the date of certain carpets. In one of the miniatures (Fig. 95) two carpets appear so finely executed that they must have been drawn after the originals, and are not, as is often the case with later miniatures especially, products of the artist's fancy. Only a few originals of this kind of carpet have been preserved, and this shows that they were very scarce at the time of their production. They are of such a fine and solid work that they ought to be able to withstand the ravages of time.

The only two specimens I know of such carpets ressemble each other very much. One[82] belongs to the Museum at Lyon (Fig. 96), the other[83] to the Yerkes' Collection in New York, after being in the possession of Vincent Robinson in London. The whole background is divided into irregular compartments of various sizes and of different colours. The largest showing a Chinese dragon in conflict with a phoenix, and the smaller have arabesques or birds playing with one another. The dragons especially are conceived and executed in perfect Chinese style. The border is Persian with numerous Chinese motives. Where these carpets were made, is not easy to say, but I am sure that they come from Gilan in North-West Persia.

The only pieces of the same style I know, is a dagger in the Imperial Armoury at the Hermitage in St. Petersburg, (Fig. 99) of the most wonderfully fine work, ornamented with similar dragons in relief, and a another dagger (Fig. 100) is to be found in the Imperial Treasury at Stambul. Both these daggers are inlaid with gold in different colours in Persian style, but with animals worked in relief in the steel, in Chinese style. These must have been made for the same prince who ordered these carpets.

The binding of the manuscript of Sultan Mirza Ali shows inside the same arrangement (Fig. 97), and induces me to consider these carpets as work from Gilan, especially as in that

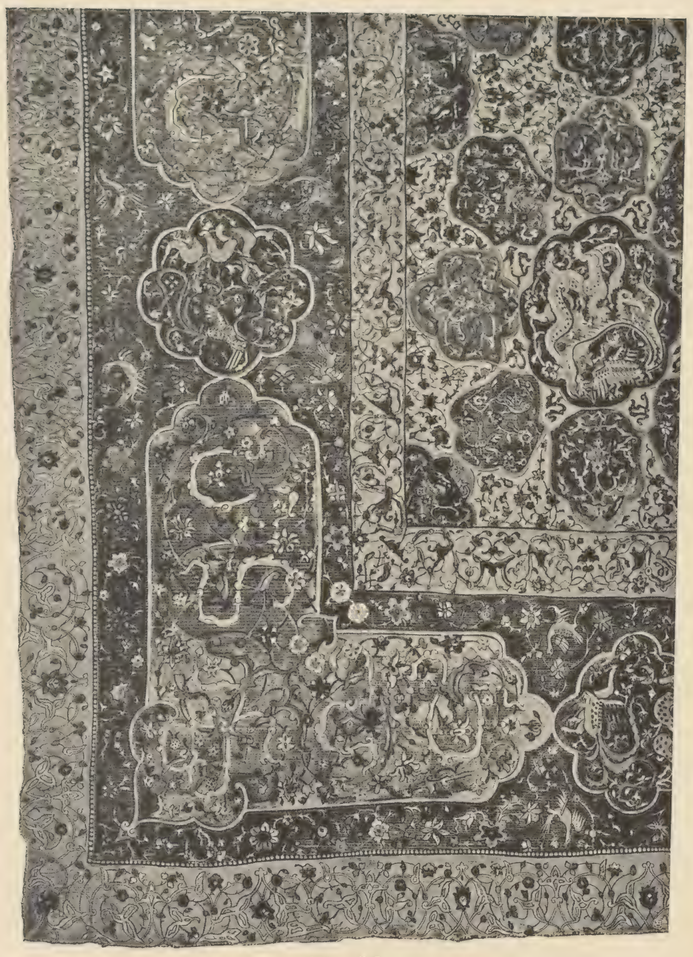

Fig. 96

Fig. 102

Fig. 103. Fragment of a woollen carpet. Persia from about 1550

Fig. 96. Woollen carpet, decorated with Chinese animals. North Persia about 1490. Museum in Lyon

Fig. 102. Part of a woollen carpet. North Persia about 1540. Belonging to Countess Clam-Gallas in Vienna

country the inhabitants still have a high degree of skill for textile work.

Even on manuscript leaves this pattern occurs. Fig. 98 shows the first leaf of a manuscript belonging to the library of Aja Sophia Mosque in Constantinople, with the same kind of ornamentation as on the carpets. In the irregular fields appear phoenixes with large tails and other birds of the same type as on the daggers, but one can clearly see that the artist is a Persian who has copied Chinese originals. This manuscript is remarkable, because it really is not a manuscript, the whole of the writing is clipped out of paper, and pasted on to the leaves which were afterwards ornamented with the most exquisite design in gold and colours, a work which only an eastern potentate could order, and only an Eastern's patience produce. The letters are so minutely cut out of the paper and pasted on that it is only after minute examination under a magnifying glass that one can see that they are not written with a pen.

Fig. 101 shows a fragment of one of the finest and most beautiful carpets of the same kind that I know. To judge from the width of the dark blue border the carpet must have been of very considerable dimensions. The palmette is ornamented by a cypress, behind the branches of a cherry tree in blossom, and a magnolia with its white flower. The drawing of the trees forcibly reminds us of that we find in the manuscript[84] executed for Shah Tahmasp I., 1543 A. D.

Fig. 101. Fragment from the border of a large carpet. Probably worked at Gilan in North Persia about 1500. Formerly in the author's collection

Carpets whose ground was divided into compartments were still made in the time of the Safavids, but so few examples of them are preserved that I must treat of them in this connection. From the beginning or the middle of the sixteenth century is the beautiful carpet which was exhibited at the great Carpet Exhibition in Vienna in 1892,

and which belongs to Countess Clam Gallas[85] (Fig. 102). Animals are rare in its compartments, only a pair of pheasants and peacocks appear, while trees and plants fill those which have no palmettes or arabesques. One field has a completely Chinese motive: the emblem of eternity and bands of clouds in grey on a white ground. From about the same time is a fragment (Fig. 103) of a very large carpet which ten years ago was for sale in Constantinople. To make the weaving finer and firmer the woof and warp were made of silk, as is generally the case with most of the fine woollen carpets from Tabriz, though they are seldom so finely woven as this. Probably the rest of the carpet is still lying in one of Persia's richest mosques. With its fine, soft colours and its elegant design it must have been of quite extraordinary beauty. Before I finish my description of the art of carpets under the Timurids I must draw the attention to a probably lost eastern textile work which was sent as a present to Europe from Persia in the seventeenth century: the precious, old tapestries representing the victories of Timur, given 1607 by the Persian ambassador to Philip III. of Spain. Karabacek[86] supposes that these were Susandschird products made during the reign of his son and successor, Shah Rukh, and it is possible, because under him art and science reached a height which they never did during the reign of the father. They may have been made in any of the South Persian thiras, if they existed at that time, which we don't know. Or Shah Rukh had them made by his own artist at Herat, but it is possible that they were made in China, because we know that extraordinarily finely executed tapestries were made there, even if not before, certainly in the fifteenth century.

CHAPTER IV. CARPETS IN NORTHERN PERSIA DURING THE SAFAVIDS. 1502–1736

After Shah Ismail, of the family of the Safavids, had defeated the Turkomans at Shurur in 1502 and founded his capital at Ardebil, this dynasty can be looked upon as the master of Persia. A few years later his legions conquered Khurasan as far as Herat, and Ismail was the ruler over a united Persia, which extended from Oxus to the Persian Gulf and from Afghanistan to the Euphrates. The Turkish Sultans Selim I. and Soliman the Great, made strong attacks on the new kingdom. Soliman even besieged and forced an entrance into Tabriz, and the new dynasty soon witnessed the fall of one of Persia's holiest places into the hands of the Turks. May not the fall of Karbala and Baghdad into the hands of the Sunnite Turks have had a certain influence on the art of carpet-making? Perhaps the loss of these holy places induced Shah Tahmasp to decorate all the more richly the places of pilgrimage which were still in the possession of the Persians, the grave of Imam Riza in Mashad, Fatma's Mosque in Kum and his grandfather's Shaykh Sofi's in Ardebil. It is, perhaps, more than a casuality that some years after the conquest of Baghdad, the big carpet in the Mosque of Ardebil was made. It is certain that under Shah Tahmasp I. (1524—1576) the Persian art achieved its greatest development, and that during his reign the principal works of art were accomplished. The more one searches into the history of Persian art, the more convinced one becomes of the fact that he and not his successor, Shah Abbas, merits the honour of the great revival of the Persian arts. During the reign of Shah Tahmasp I. that amalgamation of Persian and Chinese art seems to have begun which we must call the modern Persia's art, though numerous Chinese motives occur therein as well as motives from other nations. The Persians tried, however, to impress their own distinctive character upon all these foreign motives, and really succeeded — ancient traditions apparently assisting them — in creating an art that though full of foreign elements still had its strictly defined character, separating it widely from that of their neighbours, the Turks and the Moguls of India, the only people of the East who in the sixteenth and seventeenth centuries could create artistically. The Arabs who under the Caliphs had produced an art which far surpassed that of Europe, and who under the Mamluk Sultans built the glorious mosques of Cairo were finished, after bequeathing their skill to the conquering Turks and to Europe.

Already at the end of the Timur period appeared a kind of carpets whose perfection does not occur until the rule of Shah Tahmasp, of which the great Ardebil carpet in the Victoria and Albert Museum in London is the most splendid example, namely the carpets whose centres are occupied by a large star. Of these carpets, which probably have never been numerous on account of their size, only few specimens have been preserved, and of these only a very few pieces can be assigned to the period prior to 1500. One of them belongs to Count Buquoy[87] in Vienna (Fig. 104), and another, a fragment, to the Manufacture des Gobelins[88] in Paris. Both have this in common that they have a white background, which, as far as I can determine, is a sign of great age, since it never appeared in carpets during the sixteenth and seventeenth centuries. The ground of Count Buquoy's carpet is filled with palmettes which have a lion mask or almost human face in the centre, a motive which occurs very often in the miniatures in Mirza Ali's[89] manuscript. Amongst the scrolls also occur animals of quite archaic drawing. The thing which makes me believe that this carpet cannot be older than 1460 is the border with its compartments. From a decade later must be the fragment of a carpet in the Manufacture des Gobelins (Fig. 105), whose animals and palmettes, although somewhat more

Fig. 106

Fig. 106. Part of a woollen carpet from about 1480. North Persia. In the Industrial Art Museum in Düsseldorf

Fig. 107. Inside of a bookbinding made for the Sultan Mirza Ali of Gilan (about 1490). In the Monastery of the dancing dervishes in Pera, Constantinople

Fig. 107

Fig. 105. Part of a woollen carpet in the Musée des Gobelins in Paris. North Persia about 1490

Fig. 104. Part of a woollen carpet from about 1460. North Persia. Belonging to Count Buquoy in Vienna

Fig. 109. Woollen carpet from about 1500. North Persia. Formerly in the Bardini Collection in Florence

Fig. 110. Large carpet, dated 1537. Probably made at Ardebil, North Persia. Victoria and Albert Museum

Fig. 111. Part of the decoration in faiance mosaic in the Blue Mosque at Tabriz, built 1437—1468. After Sarre

Fig. 109

Fig. 110

Fig. 111

modern, still possess much of the Timurid character. The latter remind one of those which occur in the Koran manuscripts in Cairo from the very end of the Mamluk times, that is to say, the end of the fifteenth century, and that is the date I would assign to this fragment. With its sixteen pointed star it must be considered a near prototype of the Ardebil carpet. A carpet in design different from these, but surely from the same period belongs to the Austrian Emperor.[90] It has white ground with arabesques and small palmettes and a large blue medallion with a few animals. The border shows the same arrangement as on the others in blue and red colours. The work is very fine and the carpet in a perfect state of preservation. A border of a carpet, probably from the very end of this period, is shown in colour (Fig. 108). It is of quite an unusual combination of colours: the blue in two tints, and the red bands formed by leaves in two red tones are never met with before. I have seen something of the same kind in later carpets from Armenia. The white bands with knots are very common in the Timurid art, but they are generally not so large. The arabesques in blue are the same as on the compartment carpets. As not a single piece of the ground of the carpet itself is left, it is very difficult to point out the place of fabrication, but it must be somewhere between Gilan and Armenia. The carpet has, probably, been in Europe since it was new. It is one of the very few carpets which have been preserved in a church in France. It comes from the Cathedral of Troyes.

From about 1500 we know of a few more of such carpets. Of these one, that is probably from the time just previous to the Safavids, or about 1500, is reproduced on Plate II. It was originally about seven metres in length. This piece was sold twelve years ago from the Arab Djami in Galata in Constantinople. The ground is as usual filled with a rich scrollwok combined with arabesques of the same stiff kind wich we find so often on a certain kind of carpet from Asia Minor from the same period.[91] I think there must be some connection between these arabesques and those on works of art from Armenia and Grusia from the eleventh and twelfth centuries when these small countries had an art of their own. A part of a beautiful carpet of exactly the same character is to be found in the Victoria and Albert Museum. Another carpet of this kind, but with the ground of the rare green colour belongs to Baron Tucher, the Bavarian Minister in Vienna.[92] It is also from about 1500, and a third similar carpet belonged to Bardini (Fig. 109). To the same period and place of manufacture must be assigned the two carpets which Bardini probably obtained from Italian churches, and which are at present in Jerkes' Collection in New York.[93] It is now quite exceptional in the East to come across carpets which are a pair, though they were made so originally. The Bardini carpets are not of a beautiful tone, being of a yellowish grey, without any clear colouring, which is not usual in Persia, but appears to be characteristic of these carpets, since the celebrated Ardebil carpet in London is devoid of clear colours. A carpet dealer of Constantinople had, some years ago, a similar carpet with a red ground, but in this case almost the entire pile was newly made, though so well that one could not notice it until after a minute inspection. Very characteristic of these carpets is the way in which the large sixteen-pointed star is divided, every other point having the same colour. This star was later on changed to a roundel, on which a large eight-pointed star in two colours was placed, as will be seen from the carpet represented in Plate III, which is probably one of the last of its kind, and shows certain signs of decadence. The strict arabesque pattern which belonged to this style has been replaced by the palmettes derived from Herat, while the drawing of the border begins to lose its clear disposition. But as regards colouring it still possesses all the qualities of the good period, and they are but very little changed. It is invariably the colour scale that is most tenacious of existence, even when the design has become blurred in a chaos beyond all recognition.

This same star in dissolution will be found on a carpet in the Musée des Arts décoratifs in (Fig. 126) Paris.[94] Here it again forms a circle. The projections are changed to lobes filled with elegantly designed sprays. In four of the central lobes birds occur, and in the other four there are bands of cloud. It is quite apparent that the artist, who in designing the remainder of the carpet has proved himself quite at home in drawing, has used a motive that was strange to him, and the signification of which he did not understand; otherwise it is impossible to explain why the central part—the most important in a carpet—is so far inferior to the rest; moreover this circle contains no less than six colours, instead of the primitive two or three. In my opinion this carpet must be given no late date, but should be assigned a place where the significance of the central star was not understood. And this is explained by the fact that this carpet was not made at the same place as the large ones. It is certainly Tabriz work, and the large carpet was worked farther in the North.

It is not an easy thing to decide when this custom of decorating the surface of the central field with a medallion or star became usual. As far as I am aware, it occurs first in Mamluk art, where the medallion is often divided into sixteen points. It is first in the Egyptian book-covers of the fourteenth and fifteenth centuries that we find a medallion in the centre and a fourth part in each corner. May not this motive have come to Persia after the conquest of Syria by Timur? I think that medallions as on the large carpet (Fig. 85) were the first used, and that they were later changed into a big star. I am inclined to believe that this sixteen-pointed star with its different coloured points is a derivation from the compartment carpets. Fig. 106 shows us a carpet filled with compartments of the same kind as in the star of the carpet Plate II. I think this and Fig. 107 will assist us to explain this transformation from compartments filling the whole ground to only a star, and the rest of the ground filled with arabesques, and help us to determine where these carpets were made. Also the peculiar form of the arabesques points to a place near Asia Minor or Armenia. There is no doubt that the compartment was the characteristic ornament of the art of Gilan, and I am almost certain that these large carpets were made in the neighbourhood. We must

not forget that these carpets are all from the very beginning of the Safavid dynasty, when Ardebil—which is quite close to Gilan—was the capital. The country around was of old carpet-producing, and through the presence of the Court in Ardebil the industry took a new lease of life.

One of the most remarkable weavings from Persia is the carpet dated 1539 from the Mosque at Ardebil in the Victoria and Albert Museum in London (Fig. 110). It is moreover one of the largest and best preserved that now exist.[95] It measures 11,52 metres by 5,34, containing about 33 million knots. The ground is dark blue, entirely filled with beautiful wreaths of palmettes of various size and shape, in the centre of which is a large star, with sixteen points, from which ovals proceed. In each corner there is a fourth part of this grouping, elegant arabesques filling up the centres. From the central star hang two mosque-lamps. The broad border is divided into compartments of various forms, and surrounded by rich narrow bordering. So-called bands of cloud occur constantly. The drawing is not only the richest, but one of the most beautiful ever made on carpets in Persia. In my opinion, however, the colours are not on a par with the drawing, being neither so deep nor brilliant as in other carpets. It is possible that this depends on the way it is exhibited, hanging on a wall and covered with glass, instead of being spread on the floor as was the intention of the artist who made it. It is chiefly by its date that it is of the utmost importance for research. A small square shield contains the following words: "The work of the slave of the holy place Maksoud of Kashan in the year 942". We must thank Maksoud for his good idea of weaving that small notice in the carpet, probably in despair at the long years the work had taken, thus making complaint of the woes of this life, the feeling of dissatisfaction being more common than is generally believed of the Orientals, who are not so patient and unemotionally submissive as is usually supposed. Thanks to Maksoud we have a firm basis for dating carpets, which is but seldom the case. I am perfectly sure that the famous Ardebil carpet was made at Ardebil itself, or at a place near it, and not at Kashan. Maksoud was proud of his native town, from which he had probably been away a long time to finish this great work. If it had been made at Kashan the inscription would certainly have been composed in another way. Even its style confirms my opinion. The palmettes which form the chief motive are North Persian, distinctly resembling those occurring on the Blue Mosque of Tabriz, which was erected in 1437—1468 in the time of Jahan Shah (Fig. 111).

The European and even the Persian sources are perfectly silent about carpets from the beginning of the sixteenth century. The interesting miniatures which during the former period gave us such precious information are also of very little use, as most of the carpets are only conventionally drawn. Only the fine drawings in gold in the margins are a precious help. Fig. 112—116 show some miniatures with more minutely drawn carpets, but they are of very little use for determinating the age of the carpets. At the end of the century and the beginning of the next they are still less interesting.

Tabriz soon recovered after the capture by Soliman the Great. The Court took up its residence there, and Shah Tahmasp developed a real oriental luxury of which the splendid manuscripts from his time bear witness. I have a manuscript dated 959 (1554) and executed in Tabriz. The margins of paper in different colours are ornamented in gold with cypresses and flowering trees, large Phoenix in strife, winged genii and animals and plants, so exactly like those on the carpets, that they easily might have served as models for them. The manuscript of Nizami,[96] one of the pearls of the British Museum, which was executed in Tabriz during the years 946—949 (1539—1542) for the Shah Tahmasp, has the most wonderful designs in the margins. Although the manuscripts and the miniatures are signed by Persia's most renowned masters there is nothing to give a hint as to who has drawn these magnificent borders. This wonderful manuscript which at the time it was written was considered one of the most remarkable "the like of which the eye of time never beheld" plainly proves that the large carpets with hunting scenes must be relegated to a later time or to about 1560—1570. Both animals and trees are of a far more stately and earlier character in the manuscript, and much nearer the Lobanoff carpet and others of the same style. We find this method of decorating a surface with animals and trees on many other things, especially faiances and bookbindings (Fig. 128). As I could indicate many

Fig. 108. Fragment of the border of a carpet from North Persia. About 1500. From the Cathedral of Troyes

Fig. 112

Fig. 113

Fig. 112. Painting from the early Mogul period in India, about 1590. In the Victoria and Albert Museum in London

Fig. 113. Miniature from a manuscript of Ain i Akbari showing carpets, about 1600. Victoria and Albert Museum in London

Fig. 114—115. Miniature from a manuscript of Ain i Akbari showing carpets, about 1600. Victoria and Albert Museum in London

Fig. 116. Miniature from a manuscript of Gulistan from about 1520. In a private collection in Constantinople

Fig. 114

Fig. 116

Fig. 115

Fig. 118. Woollen carpet in gold and silver. In the Poldi-Pezzoli Museum in Milano. Made probably at Tabriz about 1540

Fig. 119. Part of the same carpet

Fig. 117. Part of the woollen carpet with gold and silver, formerly belonging to Prince Lobanoff-Rostowsky, now in the Stieglitz Museum in St. Petersburg. Made probably at Tabriz about 1540

Fig. 122. Fragment of a woollen carpet. Made probably at Tabriz about 1580. Austrian Museum in Vienna

Fig. 125. Panel in faiance mosaic from the Mosque at Ardebil from about 1600. After Sarre

Fig. 124. Fragment of a woollen carpet from about 1550. Belonging to Mr. J. Böhler in Munich

Fig. 126. Carpet with silver and gold. Tabriz work about 1550. Musée des Arts décoratifs in Paris

more manuscripts with such designs of animals, trees and plants, executed during the reign of Shah Tahmasp in Tabriz, I venture to assume that the designs for the carpets were also made by artists in this great centre of art.

Although Tabriz is not directly pointed out in the old literature as the place of manufacture for fine carpets, I am still inclined to consider that many magnificent carpets were made there, probably by Kurds. The wild Kurdish tribes seem since most remote times to have possessed an exceptional dexterity in the knotting of carpets. Even in our days the very finest knotted Persian carpets come from there. Tabriz does not lie far from Kurdistan. It is not only possible, but even probable, that there were other smaller centres. If we study the colour and the texture of a good not too modern Tabriz or Senneh carpet, we shall soon see that most of their qualities are to be found in the old carpets with animals, the hard wool, the short pile, the colours, the small rich, many coloured design, the fine close texture, the warp and the whole appearance. Only the design has changed during the centuries, and has become less important, less artistical. From a distance they have the same appearance as the old carpets. Tabriz was already during the Caliphate famous for its textiles, and especially for its velvets, and during the time of the Turkomans dynasties Kara Kuyunli and Ak Kuyunli (of the black and white Sheep), who reigned there and in Armenia from 1378 till the Ak Kuyunli were beaten by Shah Ismail at the great battle of Shurur 1502, a very luxurious Court was held there. From their time few monuments are left, but they show a very high art, amongst the finest in Persia. A manuscript sold twelve years ago in Cairo, made for one of their sultans, was perhaps the finest and richest I have seen.

Several very famous carpets have been preserved from the rich time of Shah Tahmasp I. A carpet which stands perfectly alone in design is the much admired carpet with animals from the Mosque of Ardebil now belonging to Dr. Sarre of Berlin.[97] Its design does not as a whole greatly appeal to me notwithstanding all the beauty it displays. It is far too evident that the same piece of design has been repeated eight times without the artist having taken the trouble to form any transition by continuing the scrolls, or by small leaves, and thus fill in the empty space which is plainly visible between each of these eight squares. The thin decorations of the border resemble much those from the Timurid period, and point to an early date, one or two decades prior to the great Ardebil Carpet: i. e. to about the year 1520.

The famous carpet (Fig. 117) which formerly belonged to the Russian Ambassador, Prince Lobanow-Rostowsky,[98] and which became his property during the time he represented Russia in Constantinople—it is said to have come from the old Seraglio, being, perhaps, one of those carpets the Sultan received as a gift from Persia during the later decades of the sixteenth century—has as centre a sixteen-pointed star, or a circle with sixteen projections. The inner arabesques are similar to those of the Ardebil Carpet, there being probably not much difference as regards date between the two. The ground is filled with splendidly drawn animals between palmettes and bands of clouds. The large border has

Fig. 120. Part of Chinese gold brocade with winged genii of the same design as on the carpet in the Poldi Pezzoli Museum. XVII. century

compartments with bold inscriptions and rosettes filled with the most exquisite arabesques, so fine as are not often met with. I know only a belt—in the Imperial Treasury in Constantinople—with plaques in iron inlaid with gold where the arabesques[99] are as fine. This chef d'œuvre of metalwork and design was given to the Sultan Soliman the Great together with a long yatagan of richer, but not finer workmanship, on which are the long titles of the Sultan in raised gold and the date 933 A. H. (1527). The carpet is of the finest work, only the colours and even the gold are too well preserved. They are just as clear as when the carpet came out of the Imperial manufactory, probably at Tabriz about 1540.

One of the most beautiful of all the carpets with animals was offered for sale in Paris in 1900 by Mr. Chappey, the art dealer, for 80,000 francs. This was evidently the same carpet described by Reinaud,[100] and which at the beginning of last century belonged to Marquis de Lagoy, Membre de la Chambre des Députés. In the centre it has a medallion containing groups of winged angels, holding in their hands vases or musical instruments. Surrounding this centre there are lions, tigers and other animals that appear in the oriental depictions of hunting, all beautifully drawn, and hightened with gold and silver.

The richest of all these carpets is that in the Poldi-Pezzoli Museum in Milan. This carpet (Fig. 118—119) is specially remarkable for its perfect state of preservation. The red ground of the carpet is filled with richly flowering trees, among which animals and dragons are fighting. In the centre is a medallion filled with small palmettes of the same character as those filling the ground of the Ardebil Carpet. Very peculiar is the Chinese representation that appears on the two sides of the central medallion. Two Chinese winged genii, having a palmette on the head instead of a crown, kneel before a vase full of flowers, above which a fantastic

baldaquin is represented. Bode surmises that the vase represents a Chinese sacrificial table. This same representation occurs on a Chinese brocade in my collection which I consider to be at least from the seventeenth century, and of which a portion is depicted in Fig. 120. This brocade also proves that the silk figured stuffs, so much in favour during the time of Shah Abbas, both as regards idea and technique, are derived from Chinese models. These rare brocades are woven in the same manner as the Persian ones with a black outline round each colour. The extremely well preserved silk in Rosenborg Castle[101] at Copenhagen—it has never been exposed—proves that the colouring originally was very similar to this Chinese silk. The border is remarkable for its vast richness of detail in the magnificent arrangement of palmettes and arabesques filled with small animals. The total impression of the colouring of this carpet does not appeal to me. There are far too many details, and the colours do not merge into one tone. The colours are in their original freshness, and the sun has but slightly influenced them. After all the sun, in the East, is the greatest artist.

The largest carpet I know of this kind belonged to the Marquand[102] collection in New York, and was sold for about £ 7000. Countess Béarn in Paris has a carpet of this style with about 60 different animals beautifully drawn, and of charming colour. A very fine one belonged to the Goupil collection in Paris,[103] and another is in the Museum in Lyon (Fig. 121). In this the centre medallion is filled with figures which fact, I think, indicates a little later period, as this fashion was probably taken from the large silk carpets with hunting scenes from about 1570. A fine one, but also a little too well preserved and too bright in colour, belongs to Mr. Salting[104] in London. The fragment in the Austrian Museum in Vienna[105] is very fine, but probably a little later —about 1570 (Fig. 122). To about the same time belongs the large carpet in the Musée des Gobelins[106] in Paris (Fig. 123). It is a mixture of the small fine Tabriz carpets and the large ones from North Persia. A fragment of a still finer and richer design belongs to Mr. J. Böhler in Munich (Fig. 124). On both is a motive which we know from the architecture, the two affronted peacocks which are to be seen on a panel in faiance mosaic in the Mosque at Ardebil (Fig. 125). It is rare to find carpets in the style similar of these, but of great size and less fine work. One is in the Musée des Arts décoratifs in Paris.[107] The medallion, the small pattern and the colour show that it is a rearrangement of one of these fine carpets. It is surely a North Persian work, and from the latter half of 1500.

These carpets with animals were seldom made in the seventeenth century. At least we know of very few, and they are of a much weaker design, and not of such good work. Fig. 127 shows a carpet which is a mixture of the Herat and Tabriz design, and in the centre is a company of playing Persians around a little pond with ducks. This representation shows already the influence from the Court at Isfahan, and I think the carpet cannot be older than about 1600. The masters who had drawn the fine carpets were dead, and the new generation was not so clever. Fig. 129 shows such a one, and another, perhaps the latest carpet with animals, is in the Museum at Amsterdam.[108] It shows that the weaver had not a good original to copy, but made the carpet from memory, and that he did not understand the design. The palmettes are like those on the carpet from about 1700 in the Christiania Museum. This is, perhaps, a little earlier. From the same time is Fig. 130 which is one of the latest carpets with animals we know.

Fig. 123. Carpet. Probably Tabriz work from about 1560. Musée des Gobelins in Paris

Carpets of a very fine texture, but of inferior design have also been produced during this highly artistical period. In Persia as elsewhere were artists of less skill preferring to take motives from different sources, and trying to compose a design without giving themselves the trouble to amalgamate the different styles and work them into one. A carpet of this kind was sold at the sale of Mr. Chappey (Fig. 131) 1907 in Paris for about £ 1600. It came from the cathedral in Palanza in Spain.[109] It is really astonishing how a carpet with such a bad design could realize such a price, especially when one con-

Fig. 128

Fig. 128. Outside of a bookcover in stamped gilt leather. Persia about 1590. In a private collection in Paris

Fig. 121. Woollen carpet with animals and figures in the medallion. Probably from Tabriz, about 1580. Museum in Lyon

Fig. 121

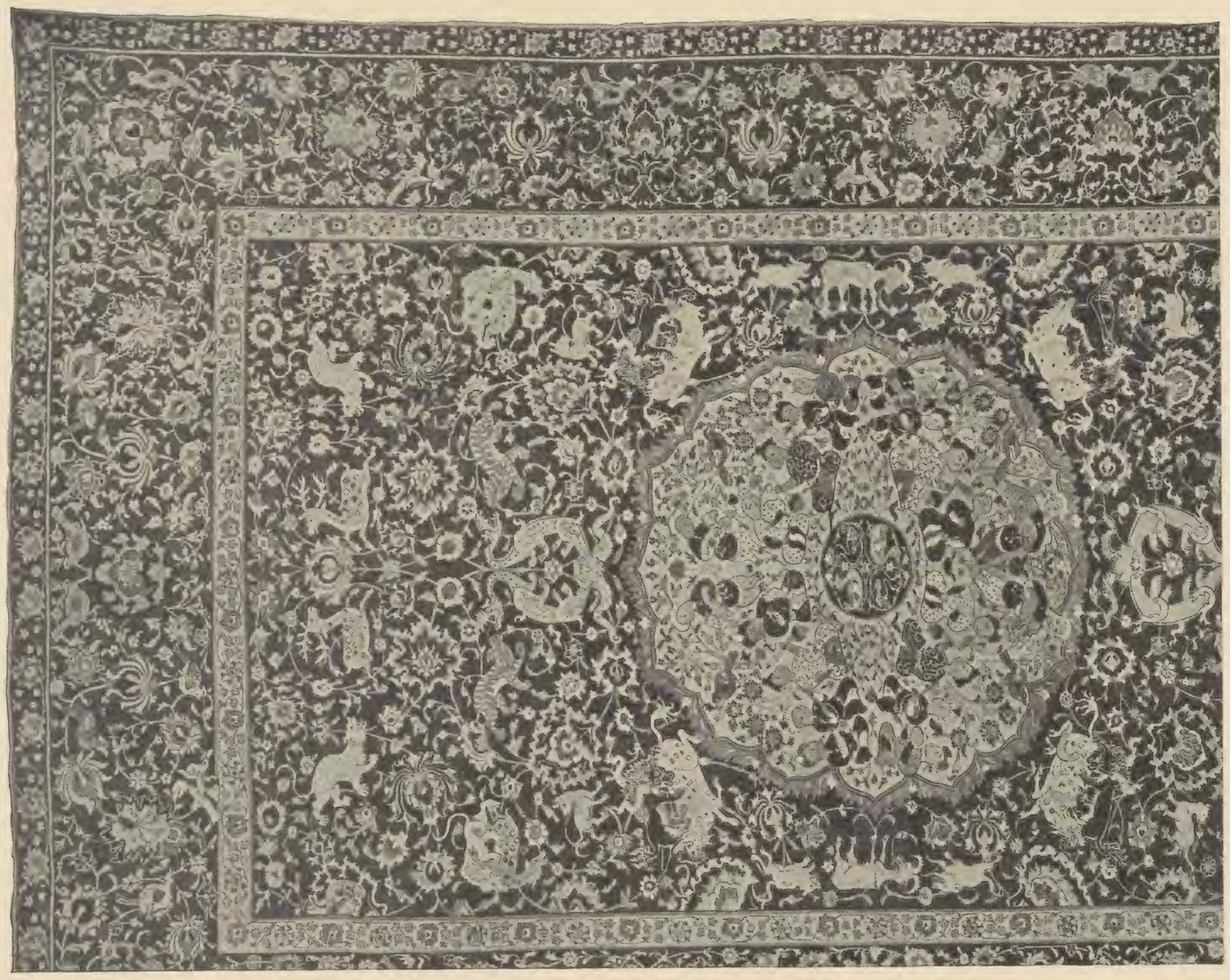

Fig. 127. Woollen carpet, decorated with animals and figures in the medallion. Probably made at Tabriz about 1600. Formerly in the Bardini Collection in Florence

siders at what low prices carpets of much higher artistic value and greater interest are sold. This carpet is of about the same kind as a little prayer[110] carpet of exceedingly fine quality, but not fine design which came from a place near Constantinople some years ago. Every part is full of inscriptions, mostly in gold (Fig. 132), and it was surely made for a person more pious than of artistic taste. We find these seal-like squares with Kufic inscriptions—probably an imitation of Chinese seals—as early as on a manuscript[111] from 1410. I have a certain feeling that this carpet is closely connected with the carpets made by the Turkomans between the Persian frontier and Bukhara. Would it be impossible to suppose that it is a descendant of the famous prayer carpets made at Amul during the Caliphate? The predominant brown red colour points in that direction.

CHAPTER V.
SILK CARPETS AND CARPETS WITH FIGURES.
1566–1680

In Persia there is a tradition that Shah Abbas had ordered artisans to come from Italy, seven brothers, who were particularly adept at weaving velvet and tapestry, and that they executed for him many precious things which are still said to exist in the chief mosques of Persia. These artisans are said to have remained in Persia until their decease. There must certainly be some truth in this tradition, as it was at this period that the manufacture of velvet and silk carpets was revived. But perhaps this revival can be equally attributed to Chinese workmen. In which year the manufacture of silk carpets was taken up again, or whether the art had never been lost during the regency of the Mongols and Timurids, we can neither ascertain through any source, nor by examples of a verified date. All I know is that in 1566[112] silk carpets were again first mentioned in the oriental literature, they were then amongst the presents which the Persian ambassador brought with him to Constantinople, when he congratulated Selim II. on his accession to the throne (1566). Amongst other rich presents twenty silk carpets with gold are mentioned, large ones and many small ones, in which were woven birds, animals and flowers, nine carpets made of camel hair, real masterpieces of Persian carpet manufacture, carpets of the finest wool, so large that one carpet could scarcely be carried by seven men. The Grand Vizier received silk carpets from Hamadan and Darguzin, and tapestries from Darabjird. Other textile work to a value of more than 164,000 ducats was given to the Sultan by this embassy consisting of 300 Persians in state dresses woven with figures and animals.[113] In 1576 another Persian embassador went to Constantinople. On that occasion forty Moors opened the procession. They were dressed in gold cloth, velvet and silk woven with representations of lions, tigers, horses and men, which fact is stated to have made the Sunnit Turks both angry and astonished. The ambassador himself wore underclothes woven with human figures. This embassy gave the Sultan amongst many other precious gifts forty carpets and rich silks from Jazd and Kum.

As every collector of prints is aware, Sadeler has engraved portraits of Kuli Bey and Synal Khan (Fig. 133—134), the two ambassadors who were sent in 1604 by Shah Abbas to the Emperor Rudolf II. in Prague. These caftans plainly prove that the stuff had a pattern of human figures as the one just described. It is not improbable that these figured stuffs were a kind of diplomatic uniform, since we find them frequently worn by Persian envoys.

When in 1621 Shah Abbas' ambassador Nedschef Kalibey,[114] besides other rich gifts of textiles, presented 47 silk carpets to Sultan Osman II., there is no account as to whether they were adorned with human or animal figures. I think at that time the fashion had passed.

The Persians say that silk carpets were made in Jazd and Hamadan as well as in Kashan. As late as the end of the seventeenth century in Jazd and Kashan were found such skilled weavers, that they could weave figures and even letters as fine as the best handwriting.[115]

Only once in the European literature of the sixteenth century is a description given of a silk carpet with figures and that by Bishop Arsenius[116] from Thessaly who visited Moscow in 1589, and whose account of Feodor Ivanowitch's Court is one of the most important contributions to our knowledge of the habits and customs of Russia at that period. He gives the most minute description of all the state and splendour which he saw, which appealed to him quite as much as the spiritual mission with which he had been entrusted. As he entered the audience hall, he was astonished to see a Persian carpet woven in gold and silk, on which hunters and animals of all kinds were artistically worked. An antique carpet would assuredly not have been spread on the floor of the Kreml, on the contrary, I am convinced that it was quite a new carpet. With knowledge of the Russia of those days, I dare to assert, that not even in the Czar's throneroom could a silk carpet last long in a good condition. This provides us with a fixed date for the so-called chase-carpets, the origin of which we can certainly assign to the end of Shah Tahmasp's reign.

The English traveller Herbert,[117] who visited Persia in the year 1620, often mentions having seen silk carpets when attending audiences of the Shah, but does not say where they were made, neither does he give descriptions of their appearance. It is surprising that Chardin, who so accurately describes the different handicrafts of Persia, so seldom mentions carpets, and not at all silk carpets. In Cardinal Mazarin's[118] large collections

Fig. 129

Fig. 130. Woollen carpet with animals and trees. Persia, about 1680. Formerly in the Bardini Collection in Florence

Fig. 129. Woollen carpet with animals. Persia about 1660. Museum in Lyon

Fig. 131. Carpet with gold and silver from the Cathedral at Palanza in Spain. Probably Tabriz work from about 1560

Fig. 132. Prayer carpet in wool with gold. Probably made at Amul about 1550

Fig. 132

Fig. 131

of all kinds of works of art are found some silk carpets, and also in the "Mobilier de la Couronne" which belonged to Louis XIV.[119]

The three principal silk carpets which Europe has received from Persia are: the renowned Chase carpet, owned by the Austrian Emperor,[120] in the Palace of Schönbrunn, in Vienna; the carpet which from the Palazzo Torrigiani came into the possession of Baron Adolphe Rothschild in Paris, and the one found in the Royal Palace of Stockholm in H.M. the King Gustaf V's. cabinet. All three are of silk, gold and silver and of equal beauty of workmanship. The Austrian carpet (Fig. 135) takes the palm for richness, and can be looked upon as the most precious work which still exists of Persian textile art, and perhaps of all textile art. On a salmon coloured ground, over which are strewn Persia's loveliest flowers, moves a party of horsemen chasing lions, antilopes, ibex, stags, boars, hares, foxes, jackals and other game. The horsemen show by their noble Persian dress that this scene is being enacted at the Court. Assuredly the designer wished to give a description of the Shah's hunting exploits. The centre is occupied by an eight-pointed star on a green flower-strewn background, on which eight dragons are arranged in pairs, and carried out in silver. They open their jaws at eight fabulous birds, also arranged in pairs. The same motive is repeated in the corners. In the broad border which is surrounded by narrow stripes of palmettes and lions-masks the decoration is formed of winged genii on a red background, filled with flowers and plants. No description nor the best coloured reproduction can give an adequate idea of the charm and richness of the colours nor of the harmonious combination. A little less rich is the carpet which some thirty years ago was sold from the Palazzo Torrigiani in Florence to the art dealer Bardini for £6, and by him to Adolphe Rothschild for £1,200. Its value now exceeds rather than falls below the sum of £40,000. As I have not been successful in my attempts to see it, I must be content with the descriptions given by W. Bode[121] and Mr. Bardini. It is very similar to the Austrian carpet. The middle-portion has, instead of dragons, fantastically shaped panthers in strife with phoenix which again appear alone in the corners. In the border (Fig. 136) appear, instead of the genii, at regular intervals groups of Persians who under flowering almond and magnolia trees are serving a grand signor, probably the Shah himself. The background of the carpet, which is overstrewn with flowers, buds and leaves, is of a very rich green colour.

The third (Plate IV and V), as already mentioned, is in the Palace of Stockholm. It is a little smaller and less rich than the other two, but wonderfully well preserved. It only a few years ago found its present place in H. M. the King's study, and was before packed up in a case. Its background is of brilliant red with a large middle-star of silver or light gold, ornamented with an elegant arabesque instead of fantastic animals. The corners are filled by a fourth part of the middle star. On the background are extremely elegant scrolls with tiny palmettes and bands of clouds in silver or light gold and some hunting scenes, probably representing the Shah wrestling with a lion, or tearing open its jaws, or a man carrying a dead bear, and some other animals. The yellow ground of the border is ornamented with flowering fruit-trees in which sit birds, and at the foot of the trees game of different kinds run about, mostly stags with their young ones. Without being so important as the two first described carpets, it can be considered as one of the most remarkable products of textile art that Persia has given us. It has 20 million knots, whereas the about four times greater Ardebil carpet contains 33 millions. Notwithstanding the most thorough investigation in the archives of Stockholm, I have not been able to discover how and when this wonderful product of Persia's art came to the Far North. I believe, the only way it can have reached us, was through the marriage of King Charles X. Gustaf to Hedwig Eleonora, Princess of Gottorp. It would then have been amongst the presents sent by the Shah of Persia in 1639, and delivered by his Ambassador to the Duke Friedrich III. of Gottorp. It would thus have the same origin as the splendid caftan of Persian figured velvet[122]—surely as far as the colour is concerned the most lovely in the whole world—which belonged to King Charles X. Gustaf wardrobe, and which is still preserved in Stockholm. That this was a gift from the king's father-in-law, the Duke of Gottorp, I consider as a proven fact. There came no Ambassador to Sweden at the end of the sixteenth, nor at the beginning of the seventeenth century who could have brought such a gift as this carpet. When the ambassadors from

Fig. 136. Part of the border of the silk carpet formerly in Palazzo Torrigiani

Fig. 133

Fig. 133. Portrait of the Persian ambassador to the Emperor Rudolph II. in Prag 1604 wearing a dress inwoven with figures

Fig. 134. Portrait of the Persian ambassador to the Emperor Rudolph II. in Prag 1604 wearing a dress inwoven with figures

Fig. 135. Carpet in silk and gold. Probably made in the Imperial manufactories in Jazd about 1570. Belongs to H. M. the Emperor of Austria

Fig. 134

Fig. 135

Fig. 139. Woollen carpet, a copy after a carpet with hunting scenes, made in South Caucasus, about 1680. Belongs to Mr. Durlaeher Bros. in London

the Khan of Krim visited Stockholm, in the years 1629 and 1633, they left some gifts, but most insignificant ones, which are, however, to this day preserved in the Royal Lifrustkammaren in that city.[123]

At the commencement of the seventeenth century the custom of making Chase carpets seems to have continued, and from this period we find several; no more in silk, but in wool: one in the Victoria and Albert Museum in London[124] (Fig. 137), one in the Museum of Lyon[125] (Fig. 138), one in the Kunstgewerbemuseum of Berlin, and another belongs to M. Maciet of Paris.[126] Although smaller in size these carpets have in general larger figures than those in the silk carpets already described. But the designs are looser, the figures not so well inserted, the trees less gracefully shaped, the leaves being often too large. The borders are decorated with winged genii, large palmettes and leaves, but not so elegantly drawn, and much less well placed. The culm of renaissance had already passed, the baroc had begun. It is plainly to be seen that the period of the great artists was over, and others of lower rank made the designs. These carpets show in their colours and work that no great pains were expended on them; they are not so brilliant and well composed, and the knotting is not so fine and close. Several details in these carpets, amongst them the large pointed leaves of the border, are found on the silk brocades which are in the Castle of Rosenborg, and were presented by the Shah in 1639 to the Duke of Gottorp,[127] and prove that these carpets are from the end of the Imperial States manufactories.

That these carpets were copied by artists in the provinces who had no skill in such work, is proved by one from the South of Caucasus (Fig. 139), where it was made when already the State manufactories at Jazd had ceased to work. Even in Asia Minor such carpets were copied, but in not a very successful way. Some years ago such a copy in very bad state was for sale in Paris.

Owing to the total lack of written documents it is almost impossible to decide, with certainty, the place of fabrication of these silk carpets. I think they were made in the South, probably at Jazd. One group is, however, quite distinct from the others, i. e. the small square carpets of silk of which the Kunstgewerbemuseum of Berlin possesses the finest (Fig. 140), that formerly belonged to Dr. W. Bode,[128] Director-general of the Royal Museums in Berlin. One specimen, which with respect to its bordering reminds one of the Berlin carpet, belonged to Mr. Chappey who asked 250,000 francs for it. At its sale in June 1907 it fetched only 120,000 francs. Its central field was occupied by animals of most elegant design. The entire carpet was a marvel of fineness and softness with respect to knotting, being quite like a handkerchief to the touch. The Musée de la Manufacture des Gobelins[129] in Paris (Fig. 141) also has one, without animals, but, as regards colouring, reminding greatly of the Berlin carpet. At the National-Museum[130] at Munich (Fig. 142) is another which, however, differs in design and colours. The perfectly charming carpet, extremely well drawn, with animals, but woven in wool, which is in the collection of Mr. Aynard in Lyon (Fig. 143), may also be referred to the same category. All these carpets with their fine and soft knotting and the short pile have a great affinity to the velvet that to this day is made at Kashan. The red colour is also the same, and the great amount of blue points to Kashan. Owing to the clear, correct drawing they are generally ascribed to the commencement of the sixteenth century. But the pheasants, arranged two and two, and the large palmette between them is a motive which only found favour at the close of the sixteenth century. A manuscript,[130a] from about 1600, shows a border decorated with exactly the same design as that of the Berlin carpet. These carpets were most assuredly manufactured in a special factory, probably for some prince, whose Court artists were instructed to draw in that particular style.

Very often the weaver was not skilful enough to copy all the beauties of the original, or the person who ordered the copy could not afford to pay for the expense of the work. This will explain the origin of some carpets where several details are misunderstood and distorted, while others are correct. More especially towards the middle of the seventeenth century, older carpets appear to have been copied. Then chiefly the so-called Polish carpets were worked in the Imperial manufactories, the other carpets of silk being consequently entrusted to workmen of less skill. After 1650 the fabrication of these carpets of silk seems to have totally ceased. It may one day be possible to prove by documents what year this most enchanting branch of Oriental art definitely came to an end.

A perfectly charming carpet of silk from the collection of A. Goupil is in the possession of the Lyon Museum[131] (Fig. 144). As a piece of colour it is one of the most beautiful ever seen. The glorious red ground is strewn with graceful flowering plants, between which birds are flying. These plants, however, are far more stiff than those represented on the carpets with hunting scenes. The border presents elegant arabesques on a green ground. As far as I can judge, this carpet is a forerunner of the charming velvet with plants on a ground of gold, which at the close of the sixteenth century was made at Jazd (Fig. 145), of which splendid pieces are at Rosenborg Castle, Copenhagen. Another silk carpet, in design resembling the carpet in Konia I am going to describe, is in the Rosenborg Castle in Copenhagen (Fig. 146). It has red ground with large palmettes in different colours. In the border the green prevails.

Of all carpets celebrated in Persia there are very few known by Europeans. In the Mosque of Ali at Kerbela, in accordance to a Turkish statement, is preserved a wonderful carpet of silk which has yet never been regarded by a European eye, and is only shown to the Faithful on very great occasions. It is said to be five metres in length, and of the most exquisite workmanship. Also at Kum, in the Mosque of Fatma, is a splendid carpet. But this, and probably many others, will not soon be seen by European connoisseurs.

All students of art must bitterly regret that no European has ever set foot in a Persian mosque. Even if only few entire carpets are still left, there will be fragments which are of great interest and of immense importance to study.

Fig. 138. Woollen carpet with figure scenes. Persia about 1640. Museum in Lyon

Fig. 138

Fig. 137. Woollen carpet with figures and animals. Persia about 1640. Victoria and Albert Museum in London

Fig. 137

Fig. 140

Fig. 141

Fig. 142

Fig. 140. Silk carpet, probably from Kashan about 1590. Formerly belonging to Geheimrat W. Bode, now in the Kunstgewerbemuseum in Berlin

Fig. 141. Silk carpet. Made about 1590 in Kashan. Musée des Gobelins in Paris

Fig. 142. Silk carpet. Made about 1600 in Kashan. National Museum in Munich

Fig. 147

Fig. 146

Fig. 144

Fig. 144. Silk carpet, decorated with flowers. Made in Jazd about 1550. Museum in Lyon

Fig. 145. Velvet on gold ground from Jazd about 1560. Oruscheinaja Palata in Moscow

Fig. 146. Carpet in silk from about 1600. Rosenborg Castle in Copenhagen

Fig. 147. Carpet in silk and gold with a representation of the Kaaba in Mekka. Probably Jazd about 1590. In the Monastery of the dancing dervishes in Konia, Asia Minor

Fig. 145

Buyers sent out from the large carpet dealers in Constantinople begin to understand pretty well what is valuable, and, owing to the rise in price, many a carpet disappears bit by bit from the mosque where it has lain since first it left the weaver's loom. Unfortunately the guardians of the mosques sell the carpets piecemeal. Many a time they continued for several years to sell bits or pieces of the same carpet. In a following chapter I shall describe fragments of a carpet that I succeeded in putting together, thus constructing a part of an enormous carpet. The various pieces were bought in very different places both in London and Constantinople during the course of several years. Assuredly it will be many years before the carpet in its entirety comes to Europe, bit by bit. In the Turkish mosques the carpets are mostly already sold, and it is only exceptionally that carpets are found there that are older than 50 to 100 years, and then they are usually of coarse Ushak make. A beautiful Herat carpet of considerable size is still in Atif Pasha's library at Stamboul, as also some in the Mosque of Soliman the Great. In the provincial towns they occur more often. In the mosques of Brussa there are still several good carpets of Persian manufacture. In the many depots of the religious institutions there is doubtless many a treasure in the way of carpets hoarded, but they are not easy to be seen.

Konia is one of the most beautiful and most interesting of Turkish towns. All its splendid Seljuk monuments appeal to the artist as much as to the lover of art. But the most charming of them all is the little paradise that is called Tekke, the Monastery of the dancing dervishes.

The court with its rose bushes, fountains and arcades, where the dervishes sit silent and still, gives an impression of quietude and remoteness from the world that I have but seldom found elsewhere. In the background of the court gleams the silver door that leads to the grave of Djelal ed din, the founder of the monastery, and that of his family. Up towards the sky rises the elegant dome covered with turquoise-blue faiance of a colour that rivals the tints of the sky itself.

The visitor fears to disturb the quietude and enchantment that rests over the place, trying therefore to walk as noiselessly as possible. We pass through the halls, where each Friday dances are performed in presence of devout pilgrims, and not before a crowd of chattering and curious tourists, such as gaze at the devotions of the dervishes in Constantinople. Here everything speaks of gravity and earnestness. Under the wonderful turquoise pyramid is the room where the first dervish Djelal ed din is buried, surrounded by sons and grandsons, generation after generation. This room, unlike every other within the boundaries of the Turkish realm, has not been touched since the sixteenth century. The walls gleam with grand arabesques on a golden ground, from the roof hang many Arabian lamps of glass, presented to the monastery by the Mamluk Sultans of Egypt. The monuments, or rather cenotaphs, are decked with the most lovely specimens of velvet and brocade that the manufactories of Asia Minor produced during the time of Soliman the Great. The balustrades and doors are of silver, ornamented in that exquisite manner which was prevalent in Turkey during the period when they were presented to the monastery by Sultan Selim I. Neither the Baghdad Kiosk, in the old Seraglio in Stamboul, nor any of the libraries of Constantinople can compete with this pearl of Oriental art with respect to richness or profuseness in the decoration.

The famous carpet which was the principal cause of my long journey to Konia lies well-preserved in a chest. It is taken out only at the command of the Governor-general. It is reverently handled by a couple of bare-footed dervishes. One embroidered covering after another is removed, each becoming richer and richer the nearer it is the carpet itself. All the Moslems start forward, as soon as the last covering is removed, to kiss it, and with the accompaniment of constant kissing and pressing of the carpet to their foreheads it is spread out. I cannot deny that I was disappointed. The colouring, owing to its having always been so wrapped up, is still perfectly fresh or rather gaudy. Its effect is that of a modern silk carpet, though of unusually fine kind. The ground colour is brown—the colour of the dervishes' caps—so that it may be deemed certain that it was specially made for a gift to the monastery or its "tchelebi". On the brown ground large flowers and leaves are drawn with great skill, but form too sharp a contrast to the ground. The border is divided into small medallions, with much glittering gold. By the complaisance of Hamdi Bey, Director-general of the Imperial Museum in Constantinople, I am enabled to reproduce the photograph that he, though Mohammedan, had great difficulty to take some years ago (Fig. 146). That it is not more distinct or clearer is quite excusable and comprehensible since the dervishes would not allow him to fasten the carpet to a wall while the photograph was being taken, but simply held it up before the camera. It is of the same kind as other silk carpets in European collections, the whole difference being that this carpet has a representation of the Kaaba at Mekka. The dervishes consider that it belonged to Djelal ed din, but as he died in 672 (1273), this tradition, like so many others, will not stand criticism. It is evident that the carpet is not older than the close of the sixteenth century. One of the carpet connoisseurs of Germany has gone so far as to declare it of modern date. Learning that one of the carpet buyers of Constantinople had an eye on it, and had even made an offer of about £ 1000, so as to prevent Konia from losing one of its great attractions, I informed the Tchelebi that it was worth £ 6000, and that he would find no difficulty in obtaining that sum should he decide on selling the carpet. Let us hope that it will be some time before any merchant ventures that sum, and that Konia may long retain its carpet that is far more interesting in its present repository than it would be in an American or European museum, where it would never receive the care now bestowed on it.

In a perfectly isolated class those carpets must be placed which, in accordance with information received from Persians, were made at Kashan, at the close of the seventeenth century. Almost the entire central

Fig. 148. Carpet in silk and gold. Persia. About 1650. Belonging to the Collection of Baron Albert Rothschild. 2·10 metres long and 1·33 metres wide.

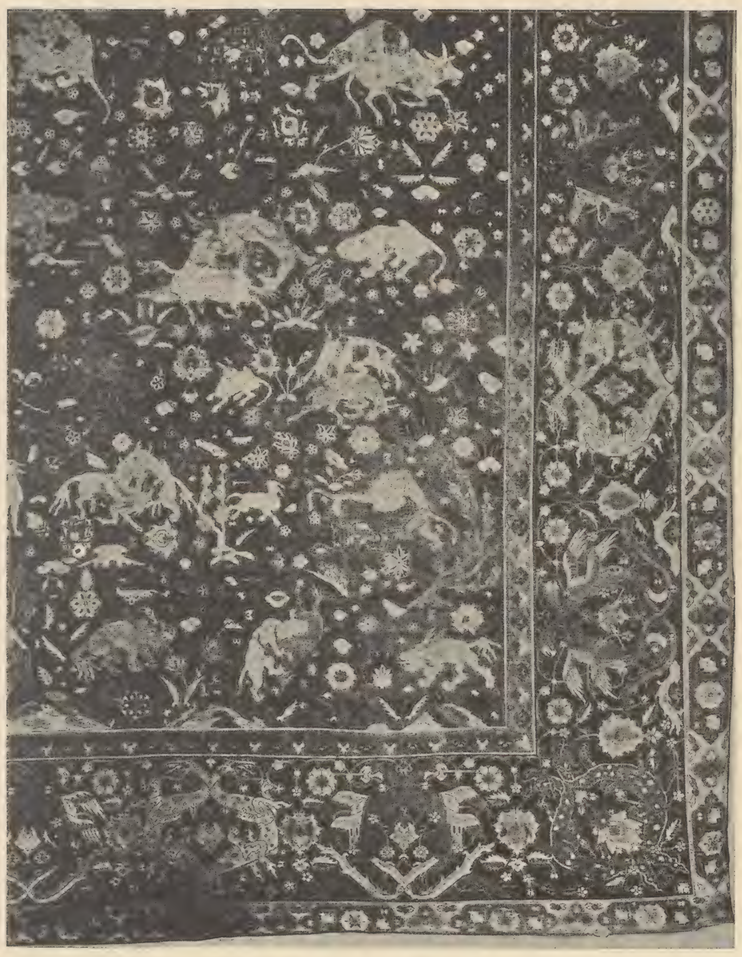

Fig. 143. Carpet in wool, decorated with animals from about 1570. Probably Kashan work. Belonging to Mr. Aynard in Lyon.

Fig. 149. Carpet, decorated with Europeans in boats. Probably Kashan. About 1680. Museum in Lyon

field of the carpet is occupied by a large medallion with several similar ones of decreasing size into one another, but with differing ground colours. Its toothed edges might be an imitation of the Kashan velvet, where in consequence of the manner of weaving the colours almost invariably went into each other. A similar medallion only occurs on few so-called Polish carpets of the very latest period (Fig. 146). But how can the representations in the corners be explained? These boats with figures in European dress, the drowning men and fishes? They either bear relation to some event unknown to us that happened in Persia at that time, or have been represented to satisfy a whim of some Persian who, having seen a European picture or engraving of a similar occurrence, ordered a carpet with a scene of what had made such an impression on him, and that this carpet was copied several times. Instances of such whims are not unusual in the East. Similar carpets are to be found in the museums in Lyon[132] (Fig. 147), Berlin and at one of the Paris dealers, where 35,000 francs are demanded for a specimen by no means finer than that I obtained in Constantinople twelve years ago, and which is now at Naesby House in Sweden, Plate VI. It had come from Persia, where it had served as a hanging for a Mosque portal, for which reason repairs became necessary that lasted three years, and cost about £ 300. The finest, largest and best preserved of all of this kind is in the Hofburg in Vienna.[133] Its colours have greater charm, its design has much more character than on the others, and it is in a perfect state of preservation, as very few carpets from the seventeenth century. This carpet, like the other specimens, is of very fine knotting, but from the whole design, and above all from the border, which is not so clear as it ought to be, it is evident that it cannot be of earlier date than the close of the seventeenth century.

CHAPTER VI.
CARPETS IN SILK AND GOLD SENT AS PRESENTS FROM THE SHAH OF PERSIA TO EUROPE. 1600–1650

No works of the Persian looms have so early and constantly occupied the attention of collectors and connoisseurs in Europe as the charming carpets of silk, with gold and silver, which are generally known as Polish carpets. This incorrect name was given to them at the Paris Exhibition in 1878, when Prince Czartoryski exhibited some carpets belonging to him on which his arms were later embroidered, not originally knotted. As further proof of the Polish origin of these carpets it has been alleged that one of them has an M in the border, which is supposed to signify Mazarski. To those who know the products of Mazarski's manufactory at Sluzk in Poland, the manager of which he became in 1757, no connection will be deemed conceivable. The Persian workmen called in from Constantinople made the so-called Polish girdles in the beginning entirely in accordance with Persian and Indian models, though later with a specific Polish character. They made absolutely no carpets of silk or gold thread, and in any case the difference of style and character with regard to time is so great that there can be no question that the so-called Polish carpets owe their origin to this manufactory in the middle of the eighteenth century. Moreover Mazarski's signature[134] is so plain that it cannot possibly be mistaken. I trust, in the following pages, to provide sufficient proofs of the fallacy of this legend of Polish manufacture of carpets.

The most ancient fully documented carpet of this kind that has reached Europe is still in the town to which it was presented. It was given to the Doge of Venice in 1604[135] by the ambassador of Shah Abbas.

In the inventory of Cardinal Mazarin's[136] collections several carpets of this kind are described, and always as Persian.

The Barberini family, some years ago, had in their possession several similar carpets that were proved to have been given by the Sultan to Pope Urban VIII.[137] Unfortunately I can give no data concerning the carpets of the families Colonna, Corsini, Doria, Strozzi and several other celebrated Italian families. It is a curious fact that most of these carpets are in the possession of the ancient Italian, Polish and Austrian families since the seventeenth century, but that very few have found their way to the West of Europe, with the sole exception of France, Sweden and Denmark. Nor can they be proved to have remained in the East. Not even the Treasury of the Sultan contains a single specimen, and during my many travels in the East I have never come across a single one, not even a fragment. Carpet dealers of Constantinople, who for years have known everything that has been offered for sale there, have never seen any either. This fact strengthens still more my opinion that these carpets have exclusively been made as gifts for European princes, consequently have never been for sale, and a further proof is that they never appear in pictures from the seventeenth century, solely on a few ceremonial representations — especially such woven in tapestry — from the end of the seventeenth century or beginning of the eighteenth century, and then always under the throne, or in some other place of honour. Had it been possible to obtain them by purchase, the artists would surely have procured these splendid colour symphonies. The theory of their being exclusively manufactured for presents sent to Europe is furthermore substantiated by the circumstance that, according to Persian ideas, many of them are of rather careless work. The precious materials are not so profusely spent as in carpets made for their own use, the silk and the gold is thinner, and the knotting is not so tight or well done. There is something that gives the impression

that the fanatical Persians have deemed it good enough for the Christian dogs. Some of the older ones and especially those much rarer without gold and silver are, however, much more carefully made, which was possibly owing to the manufacture being just begun.

It has been objected to that the design is so European. We know that several European artists were called to Persia by the Shah, and it is very probable that he asked them to help his native Court painters to arrange the carpet designs in a way that would please the European princes for whom the carpets were intended. I have a bookbinding in gold lacquer that could very well have served as a model for such a carpet. This cover was made by Persian artists, influenced by Europe, in Constantinople at the close of the sixteenth century.

It has also been alleged from various quarters that these carpets may have been made in Turkey on the Asiatic side, but by Persians. Though this theory does not sound so very improbable, as they really remind you of the illuminated manuscript from the same period, yet when we study the carpets that were made in Turkey at that time we soon feel convinced that they cannot originate from the same source, furthermore they are devoid of any Turkish motive. A very important notice about these carpets was communicated to me by Karabacek. He has found in the old sources that such carpets and silk stuff woven with gold and silver were made for Moscow and Poland during the time of Shah Abbas, and the author says that the gold and silver must be of good quality and not too soon become black, because then the Poles would not take the carpets. I think, this is enough to show the oriental origin of these carpets.

Anyone who studies Persian art must soon feel convinced that these carpets were manufactured by command of Shah Abbas being exclusively intended as gifts to be sent to Europe. But where these Imperial Persian manufactories were situated I am unable to point out, and must leave the question to future special investigators. Their task will not be an easy one, since they will obtain no help from the works of the modern day. This fabrication cannot have lasted very long, since all these carpets give the impression of being from about the same period. The drawing is sometimes, it is true, somewhat less carefully executed, and appears to be of a little later date, but I do not think that the difference of time could be greater than about fifty years. All these carpets must be ranked as belonging to a period when the Court at Isfahan was in lively communication with Europe, to which several embassies were sent, i. e. the first fifty years of the seventeenth century. The first specimen arrived in Europe in 1604, while the last, as far as we know, 1639.

In most European collections[138] specimens of these carpets are found. In Austria are, perhaps, the greatest number. One of the finest, with brilliant colours, is in the Museum in Hannover (Fig. 150). Fig. 151—153 show three others.

Concerning the history of the pair of carpets of which one is reproduced (Taf. IX) at Skokloster Castle in Sweden, belonging to Count Magnus Brahe, I have been unable to obtain any detailed information, but they probably were transferred there with the other splendid collections in the middle of the seventeenth century.

The charming carpet that is represented on Plate X belongs to Count F. Wachtmeister (late Minister of Foreign Affairs and Chancellor of the Universities of Sweden) at Tistad House. For several generations it has been at his mother's, the Wrangel family, and is still called the Wrangel Bridal Carpet, since all the daughters of the house are married standing on it. The first known owner was Count Wachtmeister's mother's great-grandfather, Anton Jacob Wrangel, born 1679, who took an active part in the naval battles in the time of Charles XII., and especially distinguished himself in 1719, when with the man-of-war "Wachtmeister" he tried to obstruct the Russians at Sandhamn, but was taken prisoner, and only returned to Sweden in 1722 from Moscow. Later on he became an admiral, and was the first Count Wrangel of Sausis.

In the National-Museum[139] in Munich is a carpet with a coat of arms woven in, and a similar one is at the South Kensington Museum.[140] Both those arms are woven in, not embroidered. These carpets were certainly ordered in Persia by some European nobleman in the same way as the Dutch and other foreigners ordered porcelain in China through the East Indian Company.

Plate VII and VIII represent the Coronation Carpet at Rosenborg Castle at Copenhagen. This superb carpet is the largest and most splendid of its kind. The carpet, since its arrival in Denmark in 1639, has only been exposed to daylight on a few occasions, and then but for a short time, and therefore it is in exactly the same condition as it left the Imperial manufactories of Persia. As it was quite impossible to reproduce its true diversity of colouring, and owing to the gleaming gold diminishing the effect of the tints, they could not retain their real proportion or value, I had them somewhat softened, though it is to be feared that most people will deem that the diversity of colouring noticeable in the plate arises from that the printing office being unable to reproduce the colours aright.

This carpet was brought to Europe by an embassy from the Shah of Persia, sent in 1639 to Duke Frederic of Holstein Gottorp, that delivered some very valuable gifts, among others the precious Persian figured velvet that is at present in Christian V.'s chamber at Rosenborg Castle, Copenhagen.[141] In the inventories of Rosenborg this carpet can be traced back to the inventory of 1718, the oldest now in preservation. It is there described as "a large carpet of divers coloured silks. Its length is 16 feet, its breadth 9 feet". Later on it appears in each inventory. In that of the year 1696 that has now disappeared, but was published by Holbeck in 1772, no mention is made of it, nor was it entered among the articles saved from the fire at Amalienborg Palace in 1689, and conveyed to Rosenborg. Consequently there is every reason to believe that it arrived at the Danish capital with the other things transferred from the castle at Gottorp. It is a well-known fact that no Oriental envoy visited Denmark during the seventeenth century who could

Fig. 151. Carpet in silk, gold and silver. Formerly in the Bardini Collection in Florence. Persia about 1630

Fig. 150. Carpet in silk, gold and silver. Persia about 1620. Museum at Hannover

Fig. 152. Half of a large carpet in silk, gold and silver. Persia about 1640. Orusheinaja Palata in Moscow

Fig. 153. Carpet in silk, gold and silver. Persia about 1630. Belonging to Prince Liechtenstein, Vienna

Fig. 156. Half of a carpet embroidered in silk and gold. In the House of the Romanoffs in Moscow. Persia about 1630

Fig. 157. Persian haute-lisse work in silk and gold, probably from Darabjird about 1580. Musée du Louvre

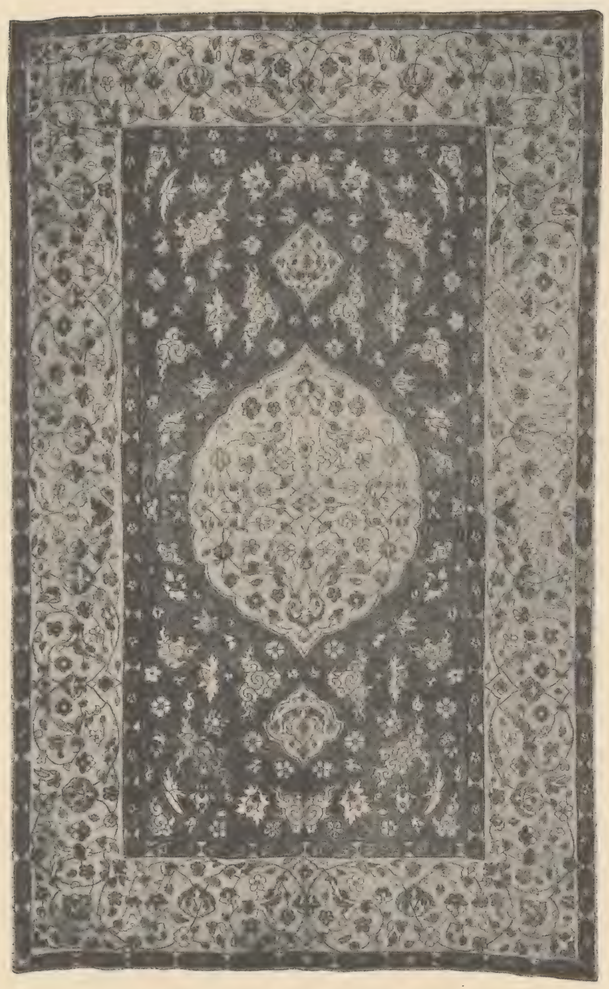

Fig. 159. Persian haute-lisse work in gold and silk, probably from Darabjird about 1600. Collection of Countess Béarn in Paris

Fig. 158. Fragment of a Persian haute-lisse work in silk and gold, probably from Darabjird about 1580. National Museum in Copenhagen

bring such very valuable presents. Even in those days the value of such a carpet was very great. That it was obtained by purchase is improbable, as it would then appear in the ancient account books. A miniature at Rosenborg Castle representing the coronation of King Frederic IV. and Queen Louise, which took place at the chapel of Frederiksborg's Castle on April 15th 1700, shows how this carpet and the smaller ones, still preserved at Rosenborg Castle, were used to decorate the chapel. They were either spread on the floor, or hung over the barrier that surrounded the place for the royalties (Fig. 154).

Plates XI—XIV show four carpets, embroidered in silk and gold. These have for a lengthy period been preserved at Rosenborg Castle, and solely on very unusual ceremonies have they been used, which accounts for the extremely good condition in

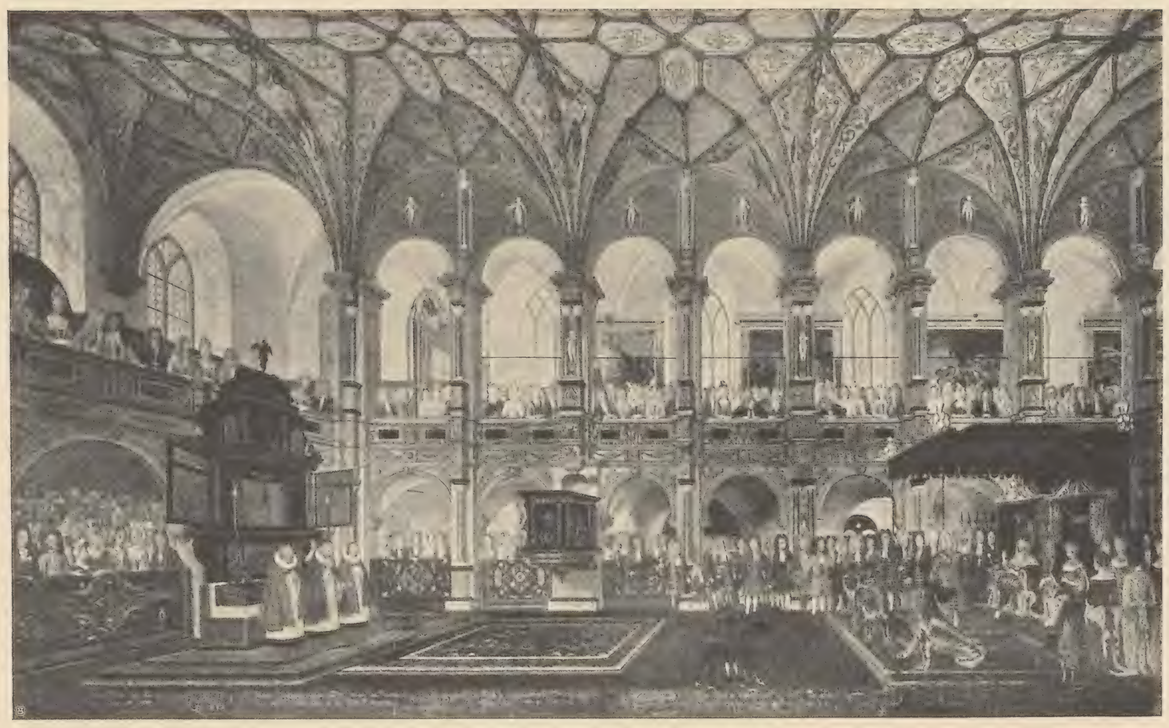

Fig. 154. Coronation of King Frederic IV. of Denmark in the Chapel of Frederiksborg 1700. After a miniature in Rosenborg Castle, Copenhagen

From an artistic point of view these carpets must be considered as among the most exquisite ever produced by oriental art. Not only is the colouring charming, but the design is carried out with such sympathy for the effect of the pattern as is not often met with. The leaves and the arabesques are perfect both in form and proportion, and the ground colour is generally salmon or reseda green, with fields of gold and silver. The certain audacity with which the artists sometimes put a red spot, or small blue leaf where it was not expected to be, is perfectly admirable, and no European artist could possibly imitate it successfully. The silk used in some of these carpets has a special brilliancy which causes a constantly varying play of colours, not to be found in many other products of Persian textile art, perhaps only in the splendid Persian many-coloured velvet on a ground of gold, which is so far superior to anything that Europe has ever produced of that kind. Most of these carpets have lost their brilliant colour, and have only a charming tone of the lightest green, yellow, or pink with pale gold or blackened silver. This indescribable exquisite tone has so greatly increased the demand for them of late years, collectors being so anxious to obtain them, that their price has been many times doubled within the past decade. Some years ago it was possible to buy lovely specimens for £200 to £400, now the same carpets fetch £1000 to £1500, and they are not rare. The total number of such carpets in European and American collections is certainly more than three hundred. The Rothschild family alone possesses, perhaps, about forty of them.

which they are now found, better preserved, and with perfectly pristine colours, such as no other carpet from days of yore can boast of. They seem to have been kept in chests, and only taken out, perhaps, twice in a century. As they follow the great Coronation Carpet through all the old inventories of Rosenborg Castle I am convinced that they came at the same time. In August 1639 arrived at the Castle of Gottorp[142] an extraordinary embassy from the Shah of Persia that delivered to the Duke "etliche schöne Persische Pferde, köstliche mit Edelsteine versetzte Hauptgestelle. Item sehr viel kostbare güldene Stück und sonst allerhand Indianische und Persische auf ein hohes sich erstreckende Bahren, Güter und Rariteten durch drei hundert Personen aufbringen". Professor Fredericia of the Copenhagen University informed me that during the entire seventeenth century no Oriental envoys visited Denmark who could have brought with them such valuable gifts, and it is scarcely probable that they were obtained by purchase. We see how they once were exposed together with the Coronation Carpet (Fig. 154).

These carpets not being woven, but embroidered give to my mind a further proof that they are derived from an embassy from Persia, and could not be obtained by purchase. As a proof thereof let me mention the following circumstance.

Fig. 160. Cope of silk carpet work. Jazd about 1550. Victoria and Albert Museum in London

Fig. 156. Silk carpet, copy after a European tapestry from about 1630. Probably Jazd about 1640. Belongs to Mr. Kelekian in Paris

Fig. 161. Silk, decorated with Persian flowers and the Lion of St. Mark. Kum about 1650. Orusheinaja Palata in Moscow

To this very day the Emir of Bokhara sends twice a year rich gifts to the Governor-general of Turkestan at Taschkent. These are delivered, as has been the custom in old time in the Orient, by special envoys, accompanied by a caravan freighted with the chief products of Bokhara. The former Governor-general, Baron Wrevsky, usually received six horses with rich trappings, a golden sabre, hundreds of metres of silk and velvet, hundreds of dresses of various degrees of great value (it may be remarked that the old custom of the Caliphs to give rich robes of honour adorned with their name still prevails to our day), carpets to cover the floors of the entire palace, and as a mark of special favour a couple of embroidered covers in the same style as these carpets, and invariably copies of carpet patterns. They were made by the ladies of the harem, and this fact is always emphasized when the gift is delivered. I feel convinced that these carpets from Rosenborg were made in the harem of Shah Abbas, being a proof of special friendship for the Duke of Gottorp.

In the House of the Romanoffs at Moscow there is a similar carpet (Fig. 155), which is also made of silk, wrought with gold and silver thread. The entire carpet now has the tone of ancient silver gilt. The National-Museum of Munich has two well preserved embroidered carpets with gold thread and silk in colours, and a similar one is for sale at Mr. Bernheimer's in Munich.

European tapestries were not unknown in the East, being in early days sent there as presents from the sovereigns of Europe. In 1396 A.D. the Sultan Bayazid[143] received some, and Tavernier[144] mentions that in the Treasury of the Sultan there was a tapestry with the portrait of Charles V. and Gothic characters. Oriental motives also occur in Europe already in the beginning of the sixteenth century. I have a "Gothic" tapestry representing Sultan Selim I. who on ascending the throne had his five nephews murdered. The Sultan is seen on his throne at the foot of which five decollated heads are being brought to him, while the Grand Vizier is being murdered in his presence.[145] This simply proves that an interchange of ideas took place between the East and Europe at that date.

We have already noticed that Darabjird was celebrated for its hangings which were greatly praised in the seventeenth century. As I have previously stated they were probably descendants of the ancient Susandschird weavings, the technique of which—perhaps owing to new impulses given by Europe—was again revived, so that the Persian haute-lisse tapestries now extant are the direct descendants of the Susandschird weavings from the Middle Ages.

The most beautiful of these Persian haute-lisse tapestries, which were invariably of silk, usually with much gold, has been presented by M. Doistau[146] to the Louvre Museum (Fig. 157). It is decorated with figure scenes and animals. The colours are still of pristine freshness. Countess Béarn[147] in Paris owns one with arabesques (Fig. 159). One of the Paris dealers has a couple for sale, at a rather cheap price, about £300, but the colours are faded. At the National-Museum of Munich and the Court Museum of Vienna there are several smaller specimens taken during the wars with the Turks who seem to have had a certain predilection for these tapestries. In Turkey I have seen several fragments, always interwoven with gold. In the National Museum at Copenhagen, there is a portion of an unusually beautiful tissue, decorated with dragons and animals (Fig. 158), probably, from about 1560.

As early as the seventeenth century these tissues appeared in Europe, one being named in the Collections of Cardinal Mazarin.[148] As so few specimens are extant it is impossible to set up any chronology. The latest are probably from the middle of the seventeenth century. They were, probably, extremely expensive, and only made by order of the Court at Isfahan.

In a previous work,[149] I have called attention to the influence exercised by Europe on the art of Persia, and in a forthcoming work on the art of painting in Persia I shall still further treat thereon. In this connection I cannot omit mentioning a couple of specimens of carpet where this influence is quite clear. The first is a carpet (Fig. 156) that some years ago was sold in Constantinople, for a sum of £1,000. When exhibited in the Spring of 1907 at the Exhibition of Oriental Textiles at the Musée des Arts décoratifs in Paris it had passed to the Collection of M. Cahen d'Anvers. Later it is said to have been purchased by a dealer in Paris for the enormous sum of about £6,000.

This silk carpet is a Persian copy of a European tapestry from the commencement of the seventeenth century. The field has changed character, but has few really Persian motives. The border is perfectly unchanged. It is evident that the weavers have not felt at home, and the result is something misunderstood and uncertain. The colouring is charming, the various green tones are exquisitely beautiful. As regards knotting it is one of the very finest extant.

The other work in European style would be one of the most beautiful Persian textiles, if the European figures did not spoil the effect. It is a cope woven in carpet technique for some cloister in Asia Minor, whence it reached Europe about ten years ago (Fig. 160). On the ruby ground Persian arabesques of the most perfect design are spread. Solely in manuscripts have I seen them drawn with similar elegance. The effect of the colours is that of an enamel on gold ground, or of precious stones mounted with gold. In the centre of this splendour is a badly drawn Christ on the cross, and two angels that totally spoil the impression. Were it not for these European representations I should feel inclined to consider this piece the most perfect work of art that ever was produced by any Persian weaver. It is probably worked at Kashan about 1620. That the Persians often represented European motives is proved by the glorious velvet given by Shah Abbas to the Doge of Venice in 1604, which is still in existence at the Museo Correr in Venice, or by the beautiful silk stuff adorned with St. Mark's lion (Fig. 161) at the Orusheinaja Palace in Moscow.

CHAPTER VII. CARPETS FROM KHURASAN AND HERAT FROM 1500–1731

When Timur's mighty Empire fell to pieces, the present western part of the country Herat was united with Persia. The luxury of former days still continued, and during the sixteenth century Herat was quite as important an art centre as Tabriz. In the third chapter we have already shown how high the carpet industry stood during the Timurid period, although in these regions the zenith was reached at a later period. In the Ain i Akbari or Institutes of Akbar the historian of this monarch states that carpets were still imported into India from Sabzavar (Khurasan). He does not mention any imports from Herat. The carpets from Herat have always been highly appreciated by the Persians themselves, both on account of their excellent quality and splendid colouring. Olearius,[150] who visited Persia with the Duke of Holstein Gottorp's Embassy, and whose account is one of the best European sources of our knowledge of Persia during the beginning of the seventeenth century, says that the town of Herat is after Mashad the largest and most beautiful town of the province, and it is there that the most handsome carpets of Persia are manufactured. In India there is also a tradition that the best carpets from Herat were made during the end of the sixteenth and the beginning of the seventeenth centuries. The most persistent tradition[151] at Jaipur is that the carpets in the Treasury of the Maharaja were brought by Maharaja Ma Singh (who ruled from 1590 to 1615) from Kabul where he acted as Viceroy to the Emperor, and that they were spoils of war which were obtained from Herat.

It lasted there till 1731, when Herat was destroyed by Nadir Shah, and the carpet factories also received a great blow. As, according to the Persian accounts, it appears that the principal factories lay within Herat proper and the immediate environs, I consider that we could give the carpets manufactured in this domain the name of the capital, and call this whole group Herat carpets. To designate the older ones precisely under the name of the different places of production would not now be possible. We know that in the nineteenth century carpets were not only made at Herat, but also in Mashad, Tun, Turshiz, Kayin and Birjand, and, probably, the industry was there of old date. At all these places the industry is still being carried on in our days with somewhat little success. In Kayin carpets are made in coarse Herat patterns, often in colours that are not fast. In Birjand and Mashad they use besides the Herat patterns the palm design taken from the Indian shawls.

Before giving a description of the Herat carpets, the most characteristic motive of which is the palmette, I think it necessary to say a few words about the history of this motive in Mohammedan art. It is an heirloom from the antique, and we notice its first appearance in the Kufic Koran manuscript from the first and second centuries A.H. from Seidun Hussein's Mosque in Cairo.[152] During the following century the palmette is often, especially in the neighbourhood of Baghdad, ornamented with foreign additions, the designer no longer having quite understood what the palmette really was. Then follows a long period—the third to the eighth century A.H.—from which we have as good as no material at all. Then it again starts up in the Mongol period. We have already seen it on real Chinese stuffs, found in Egypt, and also on stuffs made in Chinese character, with Arabian inscriptions, as from the Sultan Mohammed el Nazir's times, 1290—1340. In a manuscript from Sultan Hasan's reign,[153] 748—752 (1347—1351), curiously enough, it has the same form as in the Koran from the first centuries A.H. Have the Egyptian illuminators during the whole time slavishly copied it through centuries, while in other places, such as Mesopotamia, it already lost its form after a short time? Was it only in Persia and Mesopotamia that the foreign influence was so strong that it dwindled into an almost unrecognisable ornament? Were there in Egypt any particular monuments to which it has clung, or what can be the reason of its being so well preserved there? We know far too little of the art of this period to attempt to give a decided opinion. But it seems a strange coincidence that the palmette again appears as a favourite decorative motive, at the same time as the Chinese influence gains ascendency. There is much in favour of such a supposition, for as mentioned already, where do we find it preserved during the long interval? Neither on metal vessels nor glass, ivory nor textiles, and not even in architecture. Suddenly it reappears in Egypt at the end of the thirteenth century, and then on almost every article. Its appearance has the character of a new fashion, probably brought in by the Mongols. Wherever it can be put in, undetached or in combination with other flower motives, it is done. It is used for filling circles or the small fields between the Arabian star-ornaments. Very often it takes a strong Chinese character, and in the Koran[154] from Sultan Sha'ban from the year 770 (1369) it looks like a paeony. It is generally executed in outline, mostly on gold. In a Koran from Sultan Faraj,[155] written 814 (1411), it is coloured in Chinese fashion, the colours being laid alongside each other without any attempt at blending them. The first time the palmettes appear grouped and not singly, is in a Koran (Fig. 162) written by order of the Sultan Muayyad 820 (1417). Here they are placed crosswise, emanating from a four-pointed star formed by the stems of the palmettes, and forming a pattern repeated over the ground. This arrangement slightly altered we find on a sculptured door from Kokand (Fig. 163). In its centre we see this grouping of the four palmettes arranged crosswise. This great jump from Egypt to Kokand in Turkestan can, as I have before pointed out, be very well explained by the fact, that Timur transferred artisans from Egypt to his capital. Another

Fig. 162

Fig. 162. Leaf from the Koran of Sultan Muayyad, written 1417. Khedivial Library at Cairo

Fig. 163. Wooden sculptured door with rest of painting and gilding, about 1450. Kokand

Fig. 164. Chinese velvet. Queen's Park Museum, Manchester

Fig. 165. Chinese silk with palmettes, probably from XVI. century

Fig. 166. Tombstone of Bairam Khuli Khan from Fathabad near Bukhara, dated 1524 A.D. Victoria and Albert Museum in London

Fig. 167. Carpet with dark blue ground. Herat about end of 1400. Imperial Museum in Constantinople

Fig. 163

Fig. 164

Fig. 165

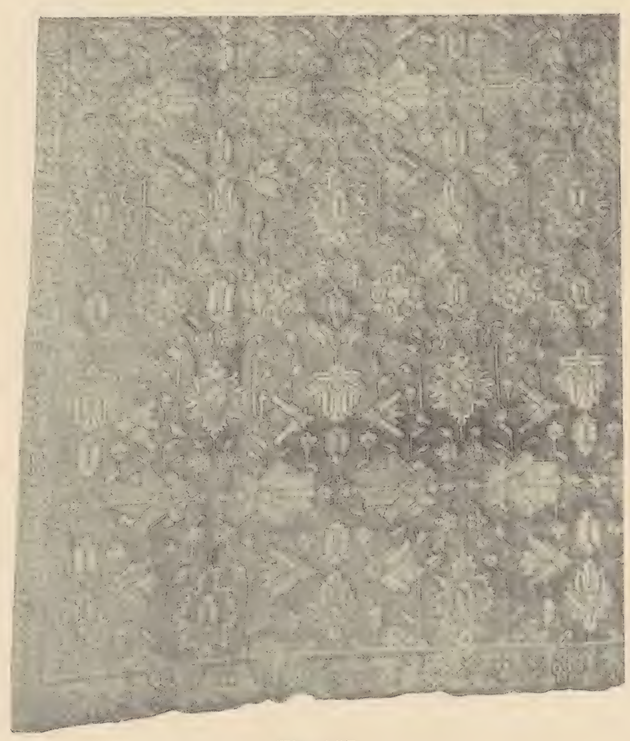

Fig. 167

Fig. 166

Fig. 168. Carpet with gold. Herat, about 1550. Belongs to Countess Béarn in Paris

Fig. 172. Carpet from Herat, about 1600. After Hendley

Fig. 173. Carpet from Herat, beginning of 1600. After Hendley

Fig. 169. Carpet from Herat, about 1560. After Hendley

probability is also that the palmette motive came direct from China to Turkestan. Most assuredly both porcelain and stuffs (Fig. 164—165) ornamented with palmettes were then imported from China to Samarkand and other places of the Empire of the Timurids. On the early blue and white Ming porcelain, of which there are still quantities in Persia and Turkey preserved from olden times, the palmette is found, and very often it is exactly like the one we find on the Herat carpets, so that there cannot be the least doubt that the Chinese palmette, whether it came over Egypt or direct, is the parent of the one which is found on the Herat carpets. The oldest dated representatives of the palmette in Turkestan, which may have served as a model for the Herat carpets, is the tombstone (Fig. 166)—now preserved at the Victoria and Albert Museum in London — made 942 A.H. (1524 A.D.) for Bairam Khuli Khan at Fathabad near Bukhara. We find on it palmettes, which, though carried out in a different material, are very similar to the Herat carpets, from the beginning of the sixteenth century.

A motive that is just as characteristic of the Herat carpets as the palmette is the Chinese band of clouds which, especially during the seventeenth century, played the predominant rôle in their design. This peculiar motive seems to have been introduced in the Persian art after the middle of 1400, as we don't see it during the time of Shah Rukh or his successor Ulugh Beg (1447—1449), but immediately after that time it appears on the large carpets (Fig. 86), and became very common especially in Gilan. It is very likely that it had some special meaning, and was not only an ornament. The large carpets from North Persia, about 1500, did not have it. But, during the whole fifteenth century, it was much appreciated in Tabriz and Herat, and even in the silk and figured carpets it is common. During the seventeenth century we find it on almost every Herat carpet. It came into the Turkish art, probably, after Soliman had caused Persian artists from Tabriz to settle in his country. But we never find it on the early Armenian, Caucasian or South Persian carpets, neither in the carpets from Turkestan, not even those made on Chinese territory.

The other motive which is inseparably connected with the palmette is the scroll that appears everywhere in Persian art of the sixteenth and seventeenth centuries, but nowhere in such profusion as in the Herat carpets. In the art of the East the spirals with flowers emanating from them are very ancient, but here again we are without documents during the whole period from the eighth to the twelfth century A.D. As far as I know, the oldest piece on which it appears, and which could have served as a model for carpets, is the splendid silver triptych[156] in the Gelati Monastery near Kutais in the Caucasus. This was, indeed, made by Christians, probably Armenians, but they were also employed in the manufacture of carpets. Kondakow is of opinion that the rich background with its scroll work is from the twelfth or thirteenth century, that is to say, from the best Grusian-Armenian art period which stood in such lively connection with Baghdad and other Arabian centres. In 1221 we find the spirals forming the background of two dragons on the tower[157] which once formed one of Baghdad's principal gates, erected by the Abbasid Caliph Al-Nasir el din allahi. In several of Konia's mosques we find the scrolls forming the background of inscriptions, chiefly in the Sirtcheli Medresseh,[158] built 1242.

On the splendid Korans in the Khedivial Library at Cairo scrolls are very often used as backgrounds for large inscriptions, the earliest being a manuscript from 1368,[159] but later on becoming very general. In a Koran[160] from the time of Sultan Barkuk, 1398, we find some Chinese motives added to the spirals. The handsomest spiral of all is one[161] from Sultan Faraj's reign (1406—1412), and another[162] from Sultan Muayyad, where in a Koran from 1417 a most splendid spiral background is found. We must not forget the surely most beautiful of all, which forms the background of the magnificent Kufic inscription round the prayer room of Sultan Hasan's Mosque[163] in Cairo (1347—1361). During the Timur period this motive became one of the most delightful ornaments imaginable. These fine lines, drawn with the most astonishing security, and decorated here and there in order to break the monotony, with small flowers or buds, or even heads of animals, accentuate the large inscriptions, which, drawn by a masterhand in broad bands, adorn the walls of the buildings. These yellow or white inscriptions against a background of the deepest sapphire blue faience, give an unequalled effect, most particularly under Samarkand's blue sky and brilliant sun. We have seen a carpet (Fig. 89) of this style, and even in manuscripts we have found the scroll as ornament in the margins.

Of the carpets made during the fifteenth century only one, as far as I know, is left. Its design resembles the Koran of Sultan Muayyad (Fig. 162). This beautiful carpet (Fig. 167) belongs to the Imperial Museum in Constantinople. The whole ground is filled with small palmettes of very early type. Its brilliant dark blue colour is of a beauty such as I have very seldom seen on later carpets. It rivals the faiences of the buildings of Samarkand. I think it is from about 1500, if not earlier. The small border is always a sign of great age, but the carpet is in too wonderful a state to be from still earlier time.

About the middle of 1500 the finest of these carpets were made. I think it would not be impossible to give documentary proof when Shah Abbas instituted the State Manufactories there. Under his reign thousands of carpets left the looms of Herat, and were exported to Europe, Turkey and India, and thousands were made for Persian mosques. The pattern is always the same, but with variations without end.

In the border of the Herat carpets as well as in the centre the palmette plays the principal part: generally a large and a small palmette alternate, connected by graceful creepers. It is only in the very earliest ones (Fig. 168) that pheasants and other birds are found, and then most discreetly inserted. The Herat carpets are distinguished by their well thought out drawing of the border (Fig. 170—171) and their corners. One never finds this part of the border neglected. I should almost like to assert that in the Herat carpet the

border is the most essential part. It is the finely composed frame around a field, the pattern of which can be shortened or extended according to wish without coming to harm. Everything depends on the symmetry of the frame and grouping of the palmettes. May not these exquisite borders have made them so coveted by the artists of the seventeenth century? The carpets are always placed on their pictures so that the border is most in evidence. Towards the middle of the seventeenth century the borders began to lose their importance. They became simpler, the breadth was diminished, and the palmettes were surrounded by two long narrow

Fig. 177. Fragment of the border of a carpet from Herat, about 1630

leaves. Several motives from other districts were introduced. The decline had set in.

The imperial factories at Herat seem to have had at their disposal particularly skilful artisans. From no other centre were such large carpets so often produced. One can come across some as large as from ten to fifteen metres in length, and with a corresponding breadth. These carpets are more square than any other Persian carpets. Colonel Hendley[164] speaks of a carpet which was 58 feet long and 16 feet broad, which he had often sat on at large festivities in India. A very large one belonged to Count Boni de Castellane in Paris, with palmettes of one metre in diameter. The technique of the old and new carpets is exactly alike. They are all of wool with cotton chain and woof, only in the oldest examples it happens occasionally that silk has taken the place of cotton, which lends to them a pliability and softness wanting in most other carpets.

The text illustrations (Fig. 168—178) give a better idea of the development of this design than a description. We see how the palmettes, in the beginning rather small, grow at the same time as their number diminishes, and in the first part of 1600 the leaves begin to be very large, but the richness of their interior design disappears more and more. At the end of the seventeenth century only a few palmettes are sufficient to fill the ground which a hundred years before was almost hidden under the richness of the design of small palmettes, bands of clouds and birds amongst the scrolls.

The most common background colour is red, less often blue, but the latter is most usually employed for the border. Green as a background is extremely rare. One of the few examples is the fine carpet (Plate XV) with a most charming green colour. Being from a late period, about 1650, it is one of the best. In the border green often takes the place of blue. The palmettes are composed of just a few colours: blue, red, green, yellow and white, the outlines are generally black. The colours were originally only in a few shades, but in the course of time a great many different shades have developed.

A very rare arrangement of colours, which I have only observed from Herat, is that the pattern is worked in one single tone against a darker or lighter background of the same colour. In the Bazaar of Constantinople is a carpet with a dark green background and a stately design of palmettes of a lighter green; likewise I have seen carpets with a yellowish background and a pretty pattern in a single green tone. Fig. 177 shows a fragment of a border with a light green design on a darker background with just a little rose in yellow and red.

At the approach of the seventeenth century the patterns became simpler, the designs poorer, and the whole texture inferior. Smaller carpets were then made, of which many specimens are still found in the East. At the end of the seventeenth century these carpets began to pass out of fashion in Europe, the export diminished, and the decline of the work commenced. Carpets of an inferior quality were exported to China, from whence in later years many have returned to Europe. As they were of not so good work they are in most cases almost worn out. The last blow which struck the factories was when Nadir Shah, 1731, devastated this district, and conquered even Herat, upon which, following his predecessor's example, he removed many artisans, and amongst them the

Fig. 176. Part of a carpet. Herat, middle of 1600. Belongs to Mr. Stora in Paris

carpet weavers, to Western Persia, whither they also carried their patterns. But after gradually recovering, and peace being restored, the craft revived in certain regions where skilful artisans still existed. These weavers have made carpets which certainly range far below the old ones in colouring, but which

still retain a great deal of the good old designs, although, unfortunately, they accommodated them to the taste of the period, making all the patterns smaller. A yellow colour, which was sparsedly used in the old carpets, gained ascendancy; it became darker and harsher, and gave the whole carpet a yellowish tone which was not so pleasing as the good red tone of the old period. In other places of the district the old designs were forgotten, and imitations attempted, but they failed completely to represent the graceful lines of the palmettes; everything was harsh and awkward, but on the contrary the sense of colour was retained, while the bands of cloud and other leaves disappeared into unrecognizable ornaments.

At the commencement of the nineteenth century the carpet weavers of this district took up patterns brought in from Western Persia, and the design became smaller and smaller, and the colouring worse and in new tones. Without these intermediate links it would not be possible to conceive that the modern Herat carpets, with their small chopped up pattern, are derived from the splendid red carpets with large palmettes which were always so coveted and admired by European artists and connoisseurs.

These carpets were much liked in Europe during the whole of the seventeenth century. Their suitable square shape also contributed to make them useful to us. Very often in the pictures of the seventeenth century they are seen as table covers. The best proof is that so many from that period are still found, and that they so often occur on pictures. They seem not often to have been ordered from Herat to be executed with European arms, as I only know of a single sample.[165] Bode says concerning this question:[166] "Whereas amongst the Italians they are missing almost entirely, Rubens and van Dyck were in possession of several carpets of this type, as shown in the Rubens cycle of the Life of Maria of Medici in the Louvre, and in van Dyck's Children of Charles I. at Windsor, and many other pictures by these artists. Also amongst the Spanish artists of the seventeenth century they occur occasionally, as in the picture by Moya in the Pinakothek of Munich. Most frequently, however, we find them amongst the Dutch, particularly in their genre-paintings: by Codde, Terborch, Metsu, Netscher, Slingelant, Vermeer, P. de Hooch, Eglon van der Neer, Franz Mieris up to the last W. van Mieris, Troost and Quinkhardt. These carpets are often found in Portugal and Holland. Both these countries had at that time the most intimate commercial relations with Persia, where Holland gradually pushed out the older rival. In Lisbon as well as Amsterdam, Persians, mostly Armenian merchants, were domiciled, and amongst their imported goods the carpets were most explicitly named."

To enumerate all the European[167] or American collections which possess carpets from Shah Abbas' and his followers' factories in Herat is almost impossible. One can say that nearly every collection of Mohammedan art in Europe, and especially in America, aspires to acquire, if it does not already possess, one or two of this kind. Particularly in America these carpets are much in demand, on account of having been represented by dealers as being contemporary with the discovery of America.

They are called by the carpet dealers Hispano-Moorish. They have acquired this name in the following way. Through bad pronunciation, or more probably through ignorance of Persia's geography, the word Isfahan (in Persia everything that is beautiful is said to have been made in Isfahan, and so these carpets, although carpets never have been made in Isfahan) was misunderstood and contorted into Hispan, and thereto as a matter of course Moorish must be added, because faiences and other fine things were called thus, and it sounded much better than Hispan or the incomprehensible Isfahan, and so they were given the name Hispano-Moorish. Having once acquired the name, it was an easy matter to convince uncritical collectors that they were really Hispano-Moorish, and accordingly, especially as in fact many fine ones were really found in Spain, dated from the time of the discovery of America.

For ordinary examples nowadays a price exceeding 15,000 frcs. is paid, and this notwithstanding that in most cases only the warp and the woof are old, the pile being in most cases new. In Constantinople a whole legion of restorers have been trained, who with really admirable dexterity understand how to mend these carpets. Carpets whose upper sides show only the white warp, but of which the underside gives an inkling of the design, are bought up and sent to Constantinople, and there put into the hands of these artists, who after a year or two return them with the pile in such a condition that one would believe that a marvellously preserved old example had been found. The old threads are carefully withdrawn with tweezers from the under side, and new ones are sewn in. Thus one cannot even on the back discover that the carpet has been restored. Having thus restored the pile, the carpets are treated in different way, spirit is poured over them and ignited, &c. Through this process the wool acquires the appearance of being worn. They are then beaten, brushed with iron brushes, and soaked to pack the wool, and to make them look as if they had been walked on for years. After hanging in strong sunlight for some time, they are ready, and it would need a most experienced eye to detect that they were restored. I know a dealer who has such a workshop, where about fifty Armenian girls work the whole year round, and he is not the only one in Constantinople. This work is simplified in a high degree by the loose knotting of these carpets. Carpets with double chain could not be treated so. If only good wool and solid coloured wool were used, there would be nothing to say against such proceedings, as really good old carpets could thus be saved, and be again given a place of honour. Through this process I have seen one of the most beautiful Herat carpets restored in the most superior manner. It had a pattern the like of which in grandeur one would search for in vain, at least I have seen none more beautiful in any European collection.

Fig. 174

Fig. 175

Fig. 174. Carpet from Herat, beginning of 1600. After Hendley

Fig. 170. Part of the border of a carpet from Herat, about the end of 1500. National Museum in Stockholm

Fig. 170

Fig. 175. Carpet from Herat, middle of 1600. After Hendley

Fig. 171. Part of the border of a carpet. Herat, about 1580. Musée des Arts décoratifs in Paris

Fig. 171

Fig. 178. Carpet from Herat, end of 1600, with the date 1714 embroidered after its arrival to Norway. Museum at Christiania

CHAPTER VIII. CARPETS FROM THE SOUTHERN PROVINCES OF PERSIA. 1500–1700

South Persia was celebrated as the place for the finest carpets during the Caliphate, and we have already related the praise Marco Polo expended upon the skill in weaving shown by the inhabitants of Kirman. It appears that this art was continued in the same manner during the Mongolian dominion of Persia, it being only when Timur in 1387 A.D. put an end to the power of the Muzaffa rids, and looted several of the richest places of Chuzistan and Fars that complete darkness reigns in the old literature of this opulent and beautiful country. Nevertheless we find Darajird mentioned as one of the places celebrated for textiles in the sixteenth century, and Kirman is named by Abul Fazl as exporting carpets to India during the time of Akbar. Since that time Kirman has seldom been mentioned in literature. It appears to have been almost totally forgotten. The only person who mentions it is Chardin[168] who, though so closely describing the various handicrafts of Persia, devotes but few words to its carpet industry, and speaks only aboutKirman and Sistan.

To this very day Kirman is one of the chief places for the manufacture of carpets in Persia. The principal reason for this is that in these mountain districts there is a special race of goats from which a very fine white wool is obtained, the very finest kind being used sometimes for carpets, but mostly for the shawls. As the technique itself has declined, and cannot at present bear comparison with the ancient double warped, so also have the carpets become more crude and less substantial, especially as regards colouring. The warp and weft are still of cotton. Of late years the industry has striven to regain some of its former glory, and the colours are improving, but the old designs are not in evidence. They are now taken from various quarters, being very often accommodated to European taste.

Anyone who has devoted some attention to carpets knows that the Kirman carpets are the most firmly knotted, and in technique the very best now made in Persia. It is very unlikely that the European demand has created this superior technique; in fact it has existed from days of yore, and become so firmly grafted that not even the Europeans have succeeded in destroying it, since its basis is the excellent wool and the custom of the inhabitants, inherited from their ancestors, of producing good and lasting work. In these mountain regions they have not yet learnt that "Time is money!" Those carpets which in the middle of the nineteenth century were dispatched thence — before the Europeans had introduced their patterns — were all adorned with a profuse flower pattern, generally bouquets arranged beside each other over the ground of the carpet. This pattern existed as early as the close of the eighteenth century, as is proved by a carpet in the Victoria and Albert Museum in London, which, according to the inscription, was made by Husayn of Kirman in 1210 A. H. (1796 A. D.). This carpet possesses all the peculiarities so characteristic of the carpets I assign as belonging to Kirman in the sixteenth and seventeenth centuries. A carpet from 1750 that all Persian connoisseurs agree to ascribe to Kirman is represented in the new Vienna carpet[169] work. With its profusion of flowers, and above all its colouring, it reminds us of the earlier carpets. A proof that is by no means to be despised is, that all these carpets[170] have only of late years reached Europe, and that they are all brought from the mosques of Southern Persia. In days of yore no such carpets ever arrived in Europe, nor are they represented in the old paintings. This is probably due to the fact that the Kirman highlands lay so far distant that there were difficulties

Fig. 183. Fragment of a carpet. Kirman, about 1500

in obtaining export. It was probable also that the inhabitants did not wish to sell their industrial products to foreigners, but simply worked exclusively to supply their own demand, as was the case with the Tekketurkomans prior to their conquest by the Russians. From a technical point of view these carpets are of a very superior quality, the knotting is so close and firm that the carpet is as hard as a board. A very noteworthy thing is that some of the carpets have had a thick brown shag knotted in on the under side, evidently to make them thicker and more agreeable to walk on, and, probably, to obviate in some degree the extreme stiffness that was a result of the close manner of knotting. This procedure I have never found in any other part of Persia. The carpets in question are exclusively woven by men, which may, perhaps, be an explanation of the extremely firm and hard work. In no other place have ancient Persian customs and usages been so long and strictly adhered to as in the mountainous regions of Southern Persia, Kirman and Shiraz. It is therefore very difficult to arrange the chronology of the various carpets, as the design certainly remained unchanged for years.

Fig. 181. Part of the border of a carpet from Shiraz. About 1680

Fig. 185. Part of a carpet from Kirman, about 1500. Victoria and Albert Museum

Fig. 188. Fragment of a carpet from about 1520. Kirman

The early carpets from Kirman are not often met with in European collections. Only during the last ten years has a certain number found their way, mostly from the South Persian mosques, to Paris, London and the bazaars of Constantinople, where sometimes fine specimens have been seen. But now good ones are very rare. Fragments which have been sold from the mosques as useless were not rare some years ago, but now even they are not to be found. I have secured a whole lot of such

fragments which were laying since several years by a Persian dealer in Constantinople, the price he asked being so enormous that no one dared buy them. As they were beyond repair, for a long time no buyers appeared, and at last he sold them to me, but still for a very high price. Amongst the whole lot is not a single perfect, not even half a carpet, and none that could be repaired. But the pattern of some is the finest I have seen, and mostly unknown.

Fig. 179. Fragment of the border of a carpet from Kirman, about 1500

The best ones are in colour on Plates XVI—XXI, and serve to complete the series of such carpets in European collections.

Amongst the oldest Kirman carpets is the one of which only the border is reproduced in colour (Fig. 179). The three interlaced arabesques in different colours remind us of the carpet from the early Timuridian period (Fig. 84). This design goes very far back, and was especially in favour during the Mongolian time (Fig. 61). Fig. 180, taken from a manuscript executed in Shiraz about 1500, and 181 show a late stage in the development of this design where its real meaning is quite misunderstood. Another very early carpet is that with white ground which belongs to the Austrian Museum[171] in Vienna. As we have already seen, in North Persia white ground was used only during the end of the fifteenth century. I think this is from about 1450. Fig. 182 shows a carpet of a somewhat later style. The border has something that reminds us of the carpets from North Persia, about 1520, and the ground is already beginning to be divided into large rhomboidal fields by thin stems. On the fragment (Fig. 183) with the very rare cream coloured border these stems are also visible. The Victoria and Albert Museum[172] has a carpet on which the stems are still more prominent, one of them is straight, the other is composed of small leafshaped ornaments. I think these large fields are the forerunners of the smaller ones on Fig. 184 that represent some fragments of an enormous carpet which is assuredly amongst the oldest of its kind. I have been collecting these fragments for several years, and have obtained them in various places. They surely belong to the same carpet, since several of them fit into the other pieces, and it is evident they have recently been cut out of a carpet which is probably still lying in some mosque in Southern Persia. The ground colour of this carpet is blue-black, and the flowering plants are of a very archaic character in hard colours. Even the border points to about 1540, and is connected with the one on Fig. 179. Fig. 185 shows a part of a carpet with plants, of perhaps older character, strewn over the ground. I think this is still older, from about 1520. The border reminds one of the Timurid period on the carpet in the Cathedral at Cracow.

These leaves a little later became larger and more elegant. Fig. 186 presents these large leaves in all their glory, each field having a different ground colour. I consider this carpet, which belongs to the Imperial Museum in Constantinople, one of the most perfect and magnificent ever made in Persia, and it must be from about 1580.[173] A part of a similar one (Fig. 187) is in the Victoria and Albert Museum, and I have several fragments, all of charming colours. The elongated leaves are very rare in all other branches of Persian art, but we find them on objects where we should least of all expect to find them, viz.: on swordblades. Both Kirman and Shiraz were in days of yore celebrated for their excellent armouries. In the Treasury of the Sultan and in my collection are a couple of blades with exactly similar drawings of the large pointed leaves, and the small blossoms filling the fields.[174]

From a little later period is the splendid carpet in the Kunstgewerbemuseum in Berlin,[175] on the ground of which the seventy different fields are in various colours and mostly of a different design. This is not so grand as on the carpet in the Imperial Museum in Constantinople, but the charming colours give it almost the same beauty. It must be a work from about 1600 or a little later.

In the sixteenth and especially in the seventeenth century these rhomboidal fields occur independently on a ground filled with the usual decoration of large and profuse plants and flowers. A fragment of carpet which ought to be of great beauty, is shown in colour on Fig. 188. It is of the best Kirman work, and seems to have been decorated with loose medallions in different colours. The brown violet is probably the Armenian Kirmiz colour. I think this fragment is from about 1520. From a little later is a perfectly enchanting portion of a similar carpet, shown on Plate XVIII. This is interesting also, because it has two very rare colours: dark green and the celebrated Armenian Kirmiz. In the Victoria and Albert Museum[176] is one (Fig. 189) from about 1650.

Fig. 180. Miniature from a manuscript executed in Shiraz about 1500. In a private collection in Constantinople

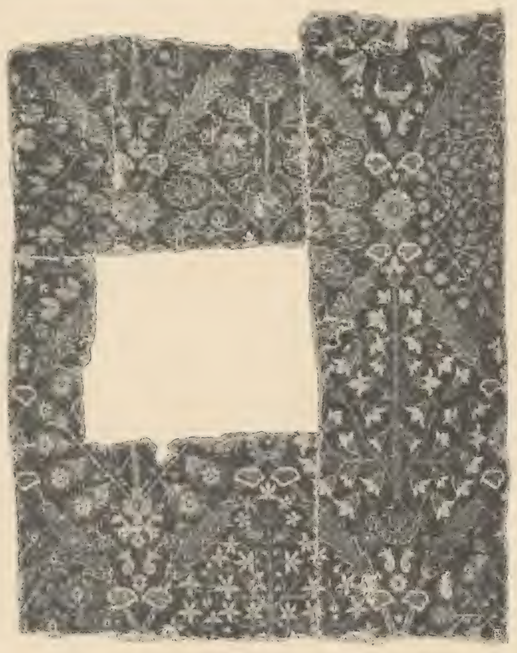

Fig. 182

Fig. 184

Fig. 187

Fig. 182. Carpet from Kirman, about 1500. After Hendley
Fig. 184. Fragments of a very large carpet from beginning of 1500. Kirman
Fig. 187. Part of a carpet from about 1550. Kirman. Victoria and Albert Museum

Fig. 186. Large carpet from Kirman. About 1550. Imperial Museum in Constantinople

In the beginning of 1600 a European motive was introduced in the carpets of India, namely a simple frame surrounding the flower which we already find in Europe in the middle of 1500. Through the lively connection which Kirman had with its eastern neighbour, this motive was soon introduced there, but it never played the chief rôle as in India. The Kirman carpets were too richly decorated. On the Indian carpet, where this frame surrounded only a simple flower, its effect was greater. One of the earliest carpets with this design is Fig. 190 where the frame very little changes the character of the design. On Plate XIX it is otherwise; there it shows its European character. It is not at all strange that the Kirmans were pleased with this decoration, and used it often. They had already invented a similar design, only their own was much finer. During the whole of 1600 they mixed the two frames so that it is difficult to say which is Kirman, European, or Indian. Later, towards the close of the seventeenth century,[177] this frame becomes simpler, and loses its elegant form. It becomes only a rhomboidal square, in the midst of which a flower or plant is placed. Plate XXV is more elegant, although, as it is probably 50 years later, it is not so stiff and angular, and the carpet, which is probably Middle Persian or Shiraz work, has a thick pile of brilliant wool. Fig. 207 shows a carpet from the end of 1600 with a border taken from a Herat carpet.

Kirman is the only part of Persia which has held itself perfectly free from Chinese influence. It is not astonishing that in these high mountains only very few foreign motives came in. I cannot count as Chinese influence the little cloud ornament we occasionally see on the carpets, and I know only of one single fragment with a Chinese phœnix (Fig. 191).

A couple of very peculiar fragments were offered for sale some years ago in Paris, one being purchased by Dr. Roden of Frankfort-on-Main (Fig. 192), and the other by M. Jeuniette of Paris.[178] The red ground was strewn with heads of various animals, the necks of which apparently ended in a cornet, in about the same manner as on the fragment of a carpet from the Timurid period (Fig. 89) and the book-cover (Fig. 67), but far more crude and quite detached, proceeding neither from a tree nor a spiral. This same extraordinary design is found in a small bowl of faience from the Mongolian period (Fig. 49) and in a manuscript dated 1388 with a miniature representing the tree "Vahvah", the leaves of which are formed of heads of women and animals.[179] The heads drawn on the carpet are far coarser than these, and are certainly at least a century later in date than the manuscript. As regards technique, the carplet is decidedly of Kirman make.

Plate XXI shows part of a carpet of very uncommon design. It is the only one I have seen. Its flowers and leaves all grow up from the end of the carpet, in the same way as on carpets from the Mongolian and Timurid period (Fig. 62). It is perhaps from 1520, and not later than 1550. The design is surely from about 1500, if not older. The same arrangement is also found on the carpet (Fig. 193) of a rather early date, of which I only publish the border, certainly from about 1550. The curved leaves which single or double always have a large flower as background are very interesting, because they became a hundred years later the characteristic of the carpets from Shiraz, and appear in no other carpets than Shiraz from the middle of 1600. Specimens of them are very rare. I know only two, one belonging to Count Brahe at Skokloster Castle in Sweden (Plate XXII), and the other to the Austrian Emperor[180] at Schönbrunn (Fig. 194). On both the long leaves are large, and always put together with the round flower which has changed into a button, and rises from the base of the two leaves. This

arrangement is repeated several times, and forms together with palmettes and large roses the decoration of the ground. The border shows the influence from Herat. The Austrian carpet seems to be of a little earlier date. A continuation and simplification of this design is shown on the carpet Plate XXIII which is dated 1807. It has taken one hundred and fifty years to change the design. The elegantly curved leaves have become straight, and are arranged in the form of a square, in the midst of which we recognize the same large rose, the celebrated rose of Shiraz. Even in the border the roses and the leaves are the same, only more angular and stiff.

This is not the only pattern the weavers of Shiraz have learned from their neighbours in Kirman. Fig. 195 shows a fragment whose texture is certainly of Kirman make. A rich flowering plant is placed within a sort of double arabesque. This arabesque is already to be found on the earliest carpets, underneath the vase, in which a profusely flowering plant is set. A late descendant of this pattern is shown on Fig. 196, a sort of double prayer carpet. Such carpets, with the Mihrab—the prayer niche—repeated many times, one for each person were made for the mosques. This little carpet shows influence from Herat, but is surely Kirman work. We find the same plant on Fig. 197, only much richer. The weak colours, the brilliant wool and texture of these carpets seem to point to Shiraz as the place of manufacture. The two best of this kind—a pair—belong to the Austrian Emperor, and are kept in the Hofburg in Vienna. Their state of preservation is extraordinary; they appear quite as new, and the light green and pink on blue ground has a very charming effect. The border of these carpets is generally decorated with a cypress and a palmette, on both sides of which hangs a string of small flowers. Other carpets, the ground of which is decorated with a kind of arabesques, probably derived from those on Fig. 195, have also this border. A good specimen of them is Fig. 198 with a yellow ground, which is rare, as most of the others have a deep cherry red. The wool is the brilliant wool of Shiraz, so different to the hard Kirman wool. As this fine wool is very soft, and the carpets of loose weaving, they are easily worn out, and thus is explained the rarity of the Shiraz carpets. Rich plants with small flowers were still used as pattern in the beginning of the last century. I have a charming little carpet of that kind which all Persian carpet connoisseurs consider as one of the very rare Shiraz carpets from about 1800.

As I have already stated, when describing the celebrated Spring Carpet of Chosroes, this type held its own for centuries. The originals from the time between the Sassanians and sixteenth century are lost; it is first from the close of the sixteenth century that a specimen—in the possession of Dr. Figdor[181] of Vienna—has been preserved, a very beautiful carpet (Fig. 199) of wool with gold and silver thread and warp of silk. It is a most beautiful specimen of the garden carpets with deep colours and brilliant wool.

Nearest in date is the carpet which after being for sale for years in Constantinople was purchased by R. Wagner of Berlin (Fig. 200), who subsequently sold it to America. Though in a bad state, and the colours faded, it is certainly one of the most remarkable carpets that has passed through Constantinople during the last decade. It is a vivid illustration of the Spring Carpet of Chosroes. All the various trees of Persia are represented growing beside the canals of a garden.

Fig. 189. Large carpet from about 1650. Kirman. Victoria and Albert Museum in London

Fig. 191. Fragment of a carpet, decorated with a Chinese Phoenix. About 1550. Kirman

Fig. 192. Part of a carpet, decorated with heads of animals. Kirman. About 1450 or 1500. Belongs to Dr. Roden, Frankfort-on-Main

Fig. 192

Fig. 203. Prayer carpet. Persia 1580. Formerly belonging to Mr. Bardini in Florence

Fig. 205. Part of a carpet with regular pattern. Kirman. About 1600. Belongs to Mr. Bernheimer in Munich

Fig. 190. Carpet. Probably Shiraz. About 1640. Formerly belonging to Mr. Harding in London

Fig. 196. Double Prayer carpet. Shiraz design and Kirman work. About 1680. Belongs to Mr. Bernheimer in Munich

Fig. 194. Part of a carpet. Shiraz. About 1640. Belongs to H. I. M. the Emperor of Austria, Schönbrunn Castle

Fig. 197. Part of a carpet from Shiraz. About 1680. In the Musée des Arts décoratifs in Paris

Fig. 198. Part of a carpet from Shiraz. About 1650. Imperial Museum in Constantinople

Fig. 198

Fig. 194

Fig. 197

Birds are perched in the trees, and ducks and fishes are swimming in the canals. The trees and animals do not exhibit the same elegant drawing as is displayed in the carpets of the fifteenth and sixteenth centuries previously described, they show closer connection with India in the beginning of the seventeenth century. The border in Herat style and the little flower vase in the side fields prove that it cannot be deemed older than about 1640. Its technique and colouring point to Kirman as its place of origin. Fig. 201 is a little fragment of such another carpet that is perhaps older than both of those just described. Sometimes the border of a carpet is decorated in that way (Fig. 202), and even on prayer carpets we find trees and flowers (Fig. 203).

Fig. 193. Part of the border of a carpet from Shiraz. About 1600

The next time a garden carpet appears, times are far advanced, and great changes have occurred in the whole of Persia. The dominion of the Safavids was shaken already to its foundation, though they still in name retained the power, when in 1736 Nadir Shah put a definite end to it, and made his mark on the political and cultural history of Persia. Nadir Shah was a born warrior. He conquered Afghanistan, took Kabul, made a triumphal entry into Lahore, defeated the Mogul's army near Karnal, and looted Delhi in 1738, whence he carried away an enormous quantity of booty. Persia had a short era of political glory, but her art sank more and more. These political revolutions caused others in various departments, and in Persia it is averred — I have not seen the statement in print — that he transferred the carpet workers from Herat and Kirman to the district around Hamadan, which about that time became the centre of an important industry. This would be an explanation why such different patterns occur in carpets from that part of Northern Persia during the commencement of the eighteenth century, which carpets are of a different technique to that for which the pattern was originally intended. Thus the workmen from Kirman moved there, and this was the cause of the garden carpets from the middle of the eighteenth century differing so widely from their predecessors.

The most beautiful specimen of this manufacture of about 1750 is depicted on Plate XXIV. The fundamental scheme is the same, canals with fishes and beds of flowers, but how very different in execution! The delicately designed trees have become small angular plant ornaments which would not be recognizable unless conclusions could be drawn from the prototype. The entire design has become angular, having not one single flowing line. The colours of the carpet are, however, specially charming, being wonderfully profound, and as it is in an excellent state of preservation, the wool has retained its brilliancy so well, that I am inclined to think it Shiraz work, and not from Middle Persia. There is a reflection of the Eastern Sun shimmering over the entire carpet, this being shown in the very excellent reproduction by the Imperial and Royal Court and State Printing-Office in Vienna. I do not hesitate to consider this reproduction as one of the best ever made of a textile. Somewhat older, perhaps, is the carpet that belonged to Mr. Sidney Colvin.[182] The trees are better drawn. A colossal carpet of the same kind, the dimensions of which were eleven metres by nine, was for sale in 1902 at the Docks in London, a very high price being asked for it, though in a very dilapidated condition. There is at present a very fine specimen undergoing repair at Stamboul. It belongs to

Fig. 195. Part of a carpet. Kirman. About 1600

Fig. 199

Fig. 201. Fragment of a Garden carpet. Shiraz work. About 1600

Fig. 199. Garden carpet with gold. Shiraz work. About 1580. Belongs to Dr. Figdor in Vienna

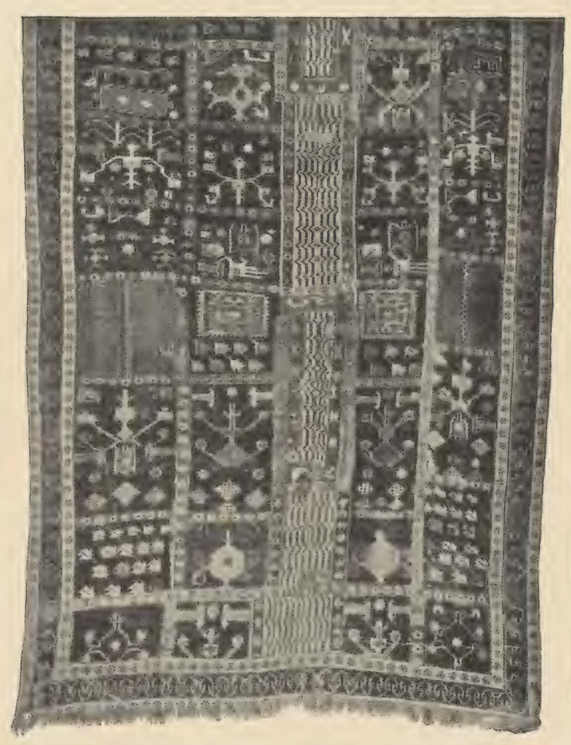

Fig. 204. Garden carpet, probably made in North Persia about 1750. Naesby House in Sweden

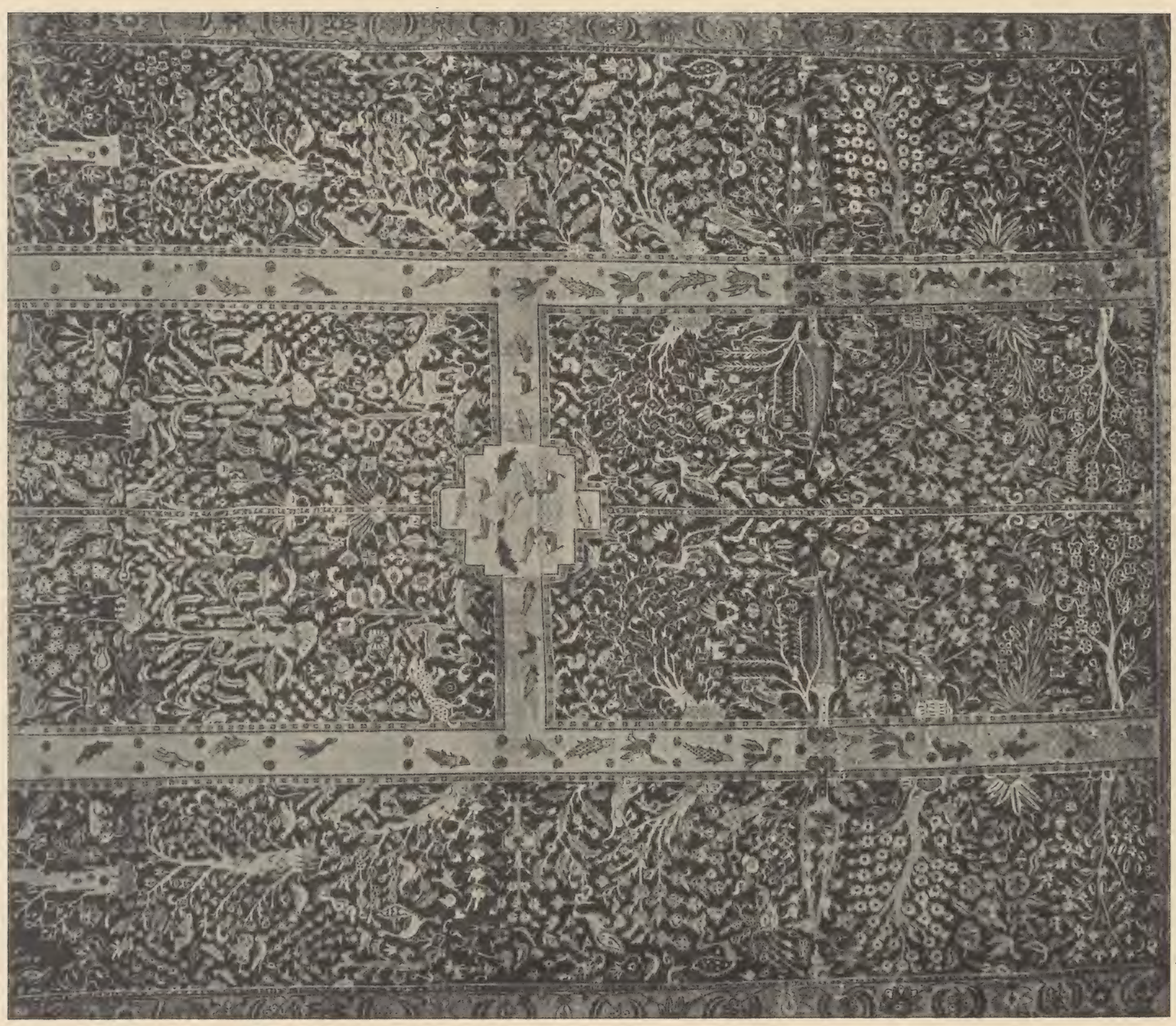

Fig. 200. Large Garden carpet. Kirman work from about 1640. Formerly belonging to Mr. Wagner in Berlin

the great carpet dealer, Mr. T. Kafaroff. Fig. 204 represents a carpet copied from a Garden carpet, but made by workmen who either did not understand what the original represented or were incapable of imitating it. This may de deemed the last degenerate descendant of the splendid Garden carpets that formerly decorated the palaces of the Sassanian Kings. The Persians pretend that to this very day the pattern of the Garden carpets is known at Koltuk near Hamadan.

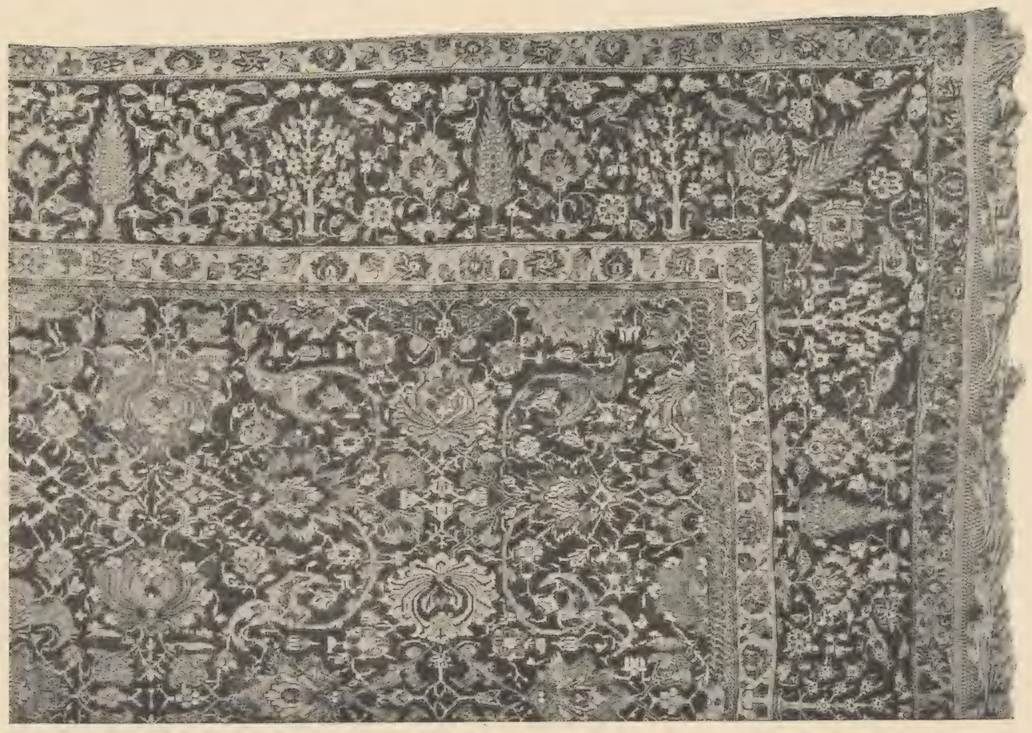

Fig. 202. Part of carpet belonging to Prince Schwarzenberg in Vienna

CHAPTER IX. CARPETS IN PERSIA DURING THE EIGHTEENTH CENTURY

Nadir Shah not only politically altered the whole physiognomy of Persia, but also artistically. The old carpet centres were, if not destroyed, so reduced in production, because he took away their best workmen, and placed them in different places in Middle Persia where shortly afterwards the finest carpets were made. This fact is the reason why different designs are made in the district limited by Joshagan, Hamadan, Kirmanshah and Sultanabad.

Joshagan was a carpet centre between Isfahan and Kashan, considered to this day by the Persians as one of the finest, and their carpets with large flowers and deep colours are very highly esteemed. The Persians mean generally with Joshagan carpets those from the beginning of 1800 or late 1700. Even as late as 1840 the looms were producing very fine examples. Shortly after that time the manufacture ceased.

The Persians themselves affirm that the industry was founded by Shah Nadir when he settled there workmen from Kirman and Shiraz. But we find Joshagan mentioned already by Abul Fazl in his "Ain i Akbari" as one of the places which exported carpets to India. The most characteristic of these carpets are the large bold patterns and the deep strong colours, which are better than in any other carpets from that time, and in my opinion amongst the finest made in Persia for use. I don't speak of the carpets made to be exposed once a year for admiration. Sometimes one can easily recognize the Kirman or Herat pattern. The border is generally inferior in design, and very often copied after the Herat carpets. Plate XXV is probably a Joshagan carpet with a Kirman pattern, a flowering plant in a rhomboidal frame. The wool is fine, and almost as brilliant as the Shiraz wool.

Another centre was Koltuk, near Hamadan. The Persians assert that the industry there is older than the time of Nadir Shah. It is probable, but we know nothing about it, as the Persian or European authors are quite silent in this matter. Plate XXVI is said to be typical of the style immediately after Nadir Shah. The design is certainly a descendant of plate XVIII or Fig. 205 which is a very rare regular pattern from Kirman, probably from the sixteenth century. The border also appears to be a copy after a Kirman carpet with the fine flower design. They are the same, but more simple in execution. Even the dark blue colour points to Kirman. Plate XXIII shows a carpet with the rare white ground which we have not seen since the Timurid period, and which is held in high esteem by the Persians, almost as much as the green ground—the sacred colour of the prophet. The Koran is always enveloped in green silk. The design is derived from the carpet Plate XXII, but very much simplified. The leaves are

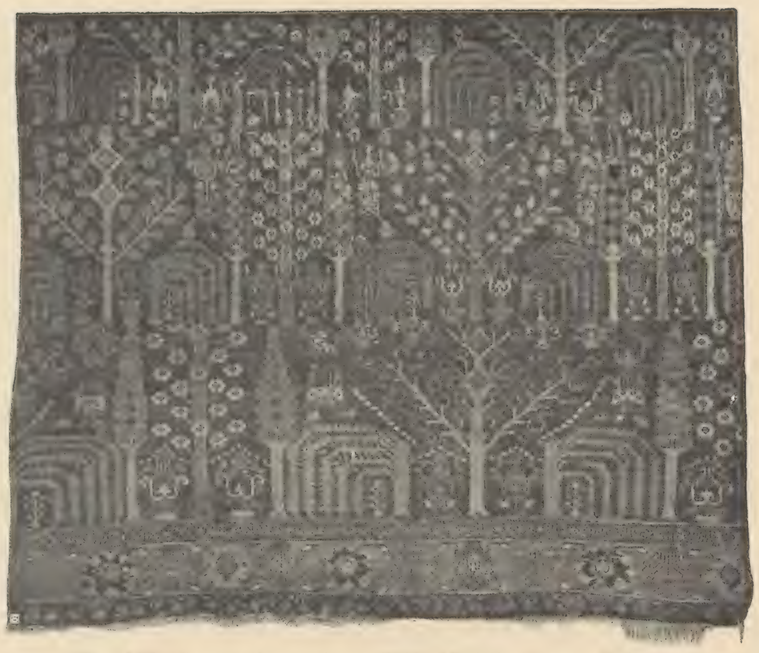

Fig. 208. Carpet from about 1750. Middle Persia. Belongs to Mr. T. Kafaroff in Constantinople

Fig. 206. Carpet from about 1750. Middle Persia or Armenia

Fig. 207. Carpet from about 1700. Southern Persia. Imperial Museum in Constantinople

Fig. 209. Fragment of a carpet with an Armenian inscription. About 1750. Middle Persia

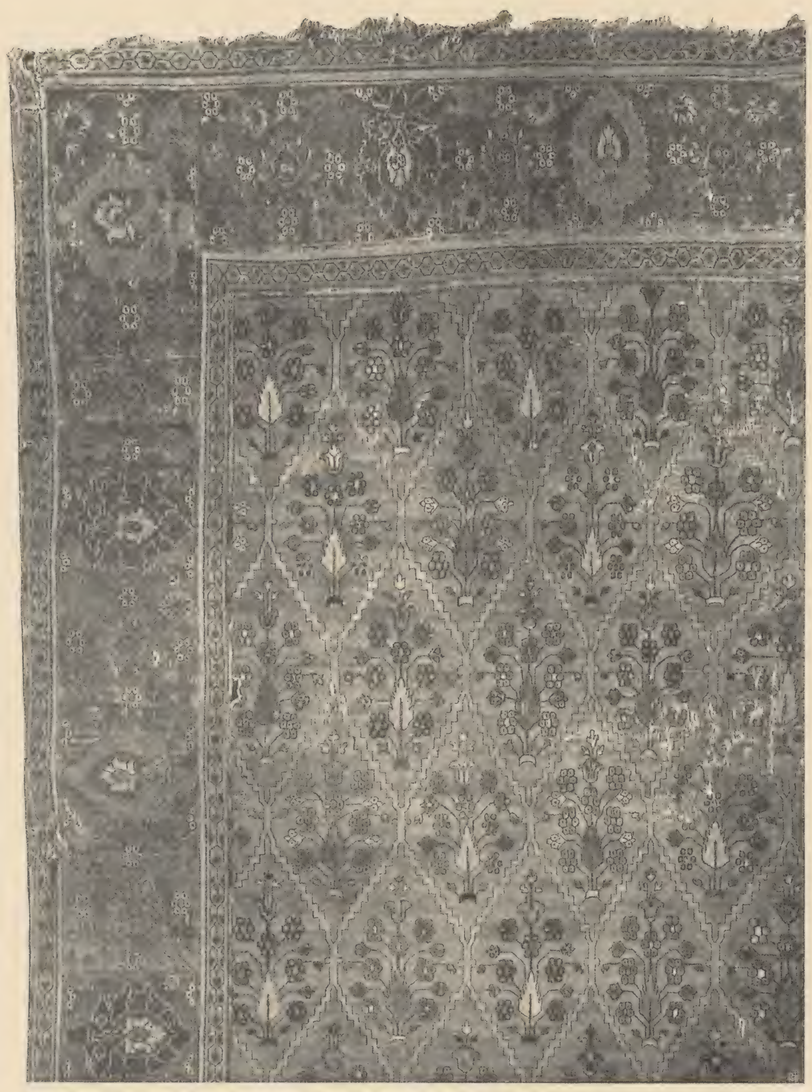

Fig. 207

Fig. 209

stiff and angular, but we can perfectly well recognize the original. Thanks to the colours this carpet has still a great charm, especially as the wool is brilliant. It is supposed to be a work from the Hamadan looms. Another carpet (Fig. 206), also with white ground, goes back to the Kirman carpets, with small frames around a plant, which here has been changed into one flower or one leaf only. Some Persians pretend that it is from Armenia, but the wool seems to me too brilliant and fine. It is true that some of the charming colours are very similar to those from Armenia. The design of the border is more like Joshagan. The total impression of the colours is finer than in many carpets from a much better epoch. It is very often the case with the eighteenth century carpets, but, I think, that depends on the brilliancy of the wool which in most of the old carpets is lost. Many of the old carpets, for instance the Tabriz carpets, have never possessed that indescribable charm of the wool. We have already seen that the Garden carpets were made in these regions. Carpets with very stiffly drawn trees were also made there (Fig. 208), and are still in our days made there. But what a difference between these and the elegantly drawn trees we know of from the end of the Timurid and the beginning of the Safavid period! Mr. Boppe at the French embassy in Constantinople has a small carpet of that kind from the transition period at the end of the seventeenth century.

We know that Nadir Shah employed Christian workmen to build even his own mausoleum in Mashad, and we must not be astonished to find Armenian carpet weavers especially in the west of Persia. On a real Ferahan carpet from about 1750 we find an Armenian inscription written by a scholar, and very well woven into the small border. In Constantinople and Asia Minor the Armenians are considered to be very skilful. Since the Middle Ages they have had no art of their own, but have simply taken the art of their masters, and only in the religious art have they preserved a little of their old art which, really, should be much more studied, as it is very important for both the Persian and Turkish art, and to show the Byzantine influence. I think, even in the religious art of Armenia the Byzantine influence is not so great as is generally supposed. As workmen the Armenians have been much in the service of the Turks, and especially as gold and silversmiths they are not without skill. They understood the Turks very well.

To classify the carpets made during the nineteenth century is a work so complicate and difficult that I must discontinue my description of them at 1800. After that time, and especially in the middle of the century, when the European commands begin, one pattern is taken from one place to another, and the workmen and the techniques, and everything that can be done so is transplanted. Only the carpets woven by the nomad tribes exclusively for their own use have not taken any influence. But even there the anilin colour and European fabric wool begin to destroy the good old industry, and in a score of years not a single good carpet was woven by these nomads. I have no great hope that the European or American demand can ever cause the old fine carpet weaving to come up again. It has had its glorious period, perhaps the most glorious of all textile art.

CHAPTER X.
CARPETS IN INDIA DURING THE REIGN OF AKBAR AND HIS SUCCESSORS. 1551–1738

In the glowing climate of India the need of carpets on the floor was not so urgent as in the less hot Persia where the floors were as a rule uneven, and required covering. In India it was almost a religious duty to keep the floors smooth and nice, large sums being expended during the period when Indian art was at its height in producing gleaming marble floors inlaid with precious mosaics. It was almost a pity to cover these marvels with carpets. Cool floors were preferred on account of the heat, and it was only on solemn occasions that carpets were spread under the places intended for the chief personages.

Previous to the time when the Mogul Dynasty conquered India there was no carpet industry. Abul Fazl tells us that prior to the time of Sultan Akbar carpets were not made in India, those princes wishing to possess carpets either ordering or buying them in Persia, more especially in Kirman and Khurasan.

When the conquest of India was accomplished and the Moguls were firmly established, they began to develop the resources of the country with great eagerness, and infused new life into the ancient stiffened art of India, it being from the time of Akbar (1556—1605 A.D.) that we can trace the origin of the Renaissance in Indian art, founded as it was on Persian as also European motives, that has given us such grand and charming monuments of painting, architecture, and decorative art. His successors, and especially Shah Jehan (1628—1658 A.D.), were great patrons of art, and it is from Shah Jehan's time that most of the fine carpets still existing are derived.

Akbar established state manufactories for carpets in accordance with Persian models, and in the "Ain i Akbari" (Akbar Statutes), composed by his Court historian, Abul Fazl, we find:[183] "His Majesty has caused carpets to be made of wonderful variety and charming textures; he has appointed experienced workmen who have produced many masterpieces. The carpets of Iran and Turan are no more thought of, although merchants still import carpets from Joshagan (between Kashan and Isfahan), Khuzistan (in which province Tuster is the chief town), Kirman and Sabzawar (in Khurasan). All kinds of carpet weavers have settled here, and drive a flourishing trade. They are found in every

town, especially in Agra, Fathpur and Lahore." The Imperial manufactories in Lahore do not seem to have been very large, or, at least, their productions made for sale not very great. One agent writing in 1617 reports the purchases at Agra of thirty fine Lahore carpets. In a letter written only a short time afterwards he says: It requires a long time to get well selected carpets. True Lahore carpets are not easily to be obtained.[184]

The patterns for the new industry seem chiefly to have been obtained from Herat and Kirman, also from the other adjacent centres of Persian carpet weaving; this being quite natural since they lay nearest, and from days of yore had been in intimate connection with India. I suppose that the first carpets made at these State manufactories were exact copies of the Persian originals, it being only by degrees that a purely Indian style was developed. It is very peculiar that English art students have not paid more attention to Indian art, especially the Mohammedan. This is the reason why most carpets from India have been deemed Persian. In the following pages I shall try to prove that there was in India a very highly developed carpet art which in many respects will bear comparison with that of Persia.

But before proceeding to a description of the Indian carpets, I must touch on the question of the difference between the Persian and Indian way of designing the plants which are the principal motive of the carpets. In Persian art, which was not, as the Indian, almost totally devoted to floral motives, the plants have invariably been depicted as mere composite, they have been given an elegant bend that moreover reminds one of the position of the figures that so often occur together with plants on, e.g. the splendid stuffs and velvet from the sixteenth and commencement of the seventeenth century. The Persians always persisted in employing various plants, and placed them so close beside each other that they fully cover the surface (Fig. 210), and should there be any question of decorating a large surface, they often place a large medallion in the centre, dividing it into four parts as a decoration for the corners. Not so do the artists of India draw a plant which they see as it appears in an herbarium, often with roots and leaves well spread so that all the details are to be seen. The Indian draws his figures in the same way, so that everything shall appear in detail. However, this causes both plants and human beings to appear stiff and hard, the elegance and ease of the Persian artist is perfectly lacking. The Indian artist places flower beside flower, all of the same kind or at most of two or three different kinds (Fig. 211), without any idea of varying it with other motives. I must say that in his genie he is excellent and far above all others. This manner of decorating derives its great charm from the superior drawing and the enchanting colours.

Fig. 210. Persian velvet from about 1650. Jazd. Victoria and Albert Museum

Fig. 211. Indian velvet from about 1620. Victoria and Albert Museum

We see plainly that at first the Indian artists imitated the Persian motives from Kirman or Herat, to which they soon strove to give their own stamp. It is, however, only at the commencement of the seventeenth century that a purely Indian style matured, which makes it free from the prototypes.

The flowers of India were now first used instead of those of Persia. The lily became the favourite flower, as with the Turks the tulip and the hyacinth. It must be confessed that the Indian artists attained perfection in the art of delineating the lily. No time and people have so well represented in drawing this most decorative flower, or so completely understood how to place it simply

standing on the root with its elegant stem supporting its lovely calyces (Fig. 212).

As a colourist the Indian artist has as fine eyes as his contemporary in Persia. But the difference is that the Indian tries to leave as much of the ground unencumbered as possible. As ground colour gold or white is frequently chosen, though in carpets red is almost exclusively used. By carefully studying the plant motives that frequently in gold and other exquisite colours adorn the margins of the manuscripts, or form the frame round the miniatures, it takes but little time to learn the difference between Persian and Indian gold brocades or velvets, and it is my firm conviction that masses of similar stuffs at present considered to be Persian will be ascribed to the country whence they came, or, at any rate, to the country where they were manufactured. It is quite certain that the Indian princes ordered certain kinds of stuffs from Persia. Even silks especially woven with gold and silver were made in India for Poland and Russia, where the rich boyars loved such fine gold brocades. The Persian costumes were, as a rule, of one colour only, except during the time of Shah Abbas, when the magnificent figured stuffs were worn by the high officials of the Court. Persians have set more store on an elegant cut, while the Indians lay great stress on the costliness and splendid colouring of their stuffs, as is proved by their miniatures.

It might well be expected that at Akbar's splendid Court carpets of silk should have been used. These silk carpets, with their colours shining like rare jewels, nowhere find a fitter setting than in India, the land of the glowing sun, blue skies and white buildings. But though Akbar founded his carpet manufactories on the Persian principle, and just when carpets of silk were at the height of fashion, he appears to have preferred the more discreet woollen carpets, which in India soon reached a perfection in the closeness and firmness of the tissue, that had not been equalled by the most splendid and expensive carpets made for the Court of Tabriz or Isfahan. The manner of weaving adopted in India was the Kirman with double weft, the most expensive, but assuredly the most durable of all methods of weaving carpets. In India silk soon began to be used for the weft and warp instead of the cotton which had invariably been employed in the Kirman prototypes. By this means a closeness and firmness of the tissue was obtained that is still unsurpassed. The wool used for the pile was of the very finest quality, and in consequence most of these carpets have hitherto by most people been deemed silk carpets, and been described as such.

In my opinion the most ancient specimen of these carpets of unparalleled fineness is now in America where it was sold by Vincent Robinson. Fragments of this or a similar carpet belong to Dr. Sarre in Berlin and to other collectors being some years ago far from rare in the bazaars of Constantinople; this depended on the fact that the carpet, most probably from a mosque in Persia, had been cut into small pieces which had by degrees been sold. Stebbing[185] considers it to be from Shiras, while Bode calls it a Persian silk carpet. I am, however, firmly convinced it is one of the first carpets made in the State manufactories of Akbar. The design is from Southern Persia, it being subsequently remodelled in the style he wished to have. We find the design for this carpet in the frescoes[186] painted in Miriam's house at Fathpur Sikri near Agra, which was built by Akbar in 1569 to 1571. The trees with brooks flowing at their base are exactly the same as seen on the carpet. The trees occurring on this carpet have something that reminds us of the trees in Lucas Cranach's landscape at the Court Museum of Vienna. Similar trees occur also in the Indian miniatures. Persians have never drawn them in that manner, their cypresses were invariably more tastefully drawn, with the top gracefully swayed by the wind, whereas the Indian representations of the same tree generally are as stiff as pyramids. With what elegance does not a Persian artist draw the branches of the trees as seen against the sky! while the Indian wishes to show how profuse, how rich the foliage is in his country. The Persian paints the spring, the Indian the late summer or autumn with its fruits. The Indian artist tries in everything to show how rich his country is.

A prayer carpet that in drawing and fineness is as fine as this one is owned by M. Aynard of Lyon (Fig. 213). The border is certainly cut

Fig. 212. Part of a border of velvet. India, about 1630. Victoria and Albert Museum

Fig. 213. Prayer carpet of wool. India, about 1600. Belongs to Mr. Aynard in Lyon

Fig. 214. Panel inlaid with ivory. Golden Temple, Amritsar, about 1580

Fig. 215. Prayer carpet of velvet. India, about 1600. Belonged to Mr. Kelekian in Constantinople

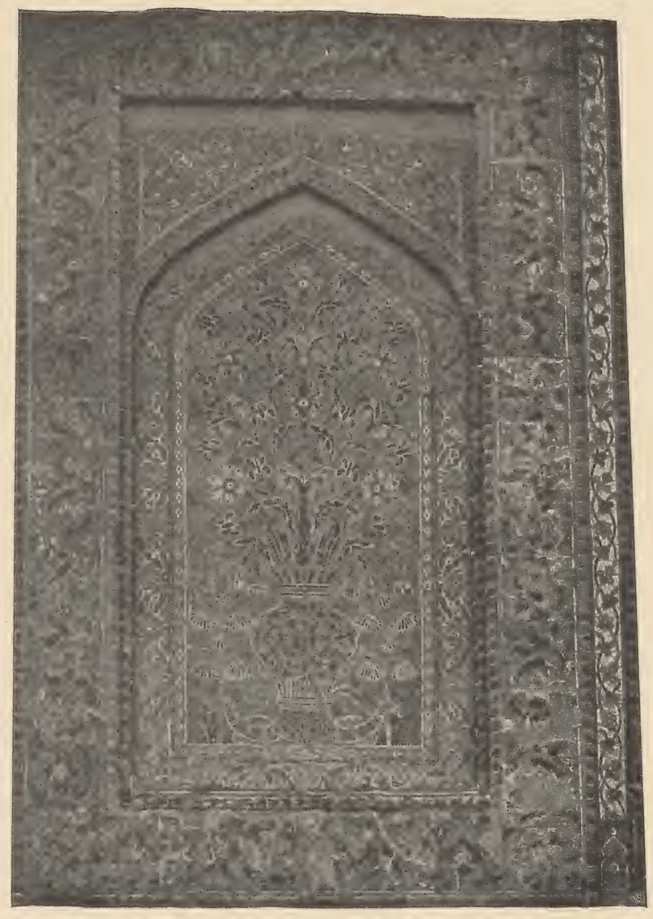

Fig. 216. Panel in faiance mosaic from a mosque in Bukhara

Fig. 221. Fragment of the carpet Fig. 220 with a part of the original border. Industrial Art Museum at Düsseldorf

Fig. 220. Fragment of a carpet in wool belonging to Mr. Salting in London. India, about 1580

Fig. 222. Part of the carpet in the Musée des Arts décoratifs in Paris. About 1600

off on the longer side, and the carpet itself has been cut into pieces, and subsequently sewn together. As several small bits are missing the design is not exactly complete. Nevertheless it is one of the most charming products of textile art that exist. The profusely flowering lily that fills up nearly the entire central field is one of the most elegantly drawn

Fig. 217. Prayer carpet in silk from about 1640. Belongs to Mr. Sassoon in London

plants I know of. As pillars to support the arch, edged with European ornaments, are two cypresses. On the ground small flowers are in bloom, and little clouds of a perfectly Chinese character float in the sky. This carpet was probably made in the very latest days of the sixteenth century or the beginning of the seventeenth. Another carpet, of which I have seen only fragments, must be of the same date, and is perhaps finer and much larger.

The carpet itself is still at Mashad, in the sepulchral Mosque of Imam Riza, according to the account given by a Persian connoisseur who has been there several times on pilgrimages. This carpet is said to be celebrated throughout all Persia for its unrivalled fineness and beauty. Its white ground is covered with superbly drawn flowers. A few years ago, as the carpet needed repairs, the men undertaking this work took the opportunity of cutting away a few pieces of the bordering, these being subsequently offered for sale in Constantinople at a price of £ 300. A Figure in the last chapter will show the reverse side of one of these fragments in the original size, from which some idea of its fineness may be gathered when compared with the Persian carpets which we consider the very finest in Europe.

Some years ago a small prayer carpet was sold in Constantinople, also said to have come from the Mosque of Imam Riza at Mashad, and which was of exactly the same design as the door inlaid with ivory, that forms the entrance to the Golden Temple at Amritsar in the Punjab, which was constructed in about 1578 A. D. (Fig. 214). In the same style the weavers of the Indian velvet have often made prayer carpets; a few beautiful specimens having passed through the bazaars of Constantinople of late years (Fig. 215). But this design is known from other places. We see it on a panel in faience mosaic work in one of the Mosques of Bukhara, still more elegantly drawn than on the Indian velvets (Fig. 216).

A perfectly charming carpet of silk of the same design is in the possession of the dealer in works of art, Mr. Sassoon of London, the carpet having large yellowish red flowers and green leaves on a peculiar light violet coloured ground (Fig. 217).

The practice of weaving carpets of silk could scarcely have arisen in India prior to the time of Shah Jahangir (1605—1628), or that of his successor Shah Jehan. This fashion, derived from Persia, appears to have taken some time before it spread to India. We cannot discover a single authentic carpet of silk made during the reign of Akbar, and the Indian silk carpets are far more rare than the Persian. In this connection it may be remarked as a peculiar fact that none of the so-called Polish carpets have been found in India, although we know that at Ahmedabad gold stuffs were made for Poland and Russia. In all the continental collections, as far as I am aware, there is not a single Indian carpet of silk that has been there from days of yore, nor do I know a single old Indian carpet of silk, even in the museums of England. It was therefore so much the more surprising when, last year, almost simultaneously, not less than three Indian carpets of silk from the commencement of the seventeenth century were offered for sale in Constantinople. They were all of various sizes, but of the same style and colouring. From information I have succeeded in obtaining from the invariably suspicious Oriental tradesman, it appears that all three are from the same source, a noble Caucasian family in Dagestan. As is well known, Dagestan is, or rather was, one of those places where ancient objects of Oriental and even European art were to be found in great numbers. The whole of that wonderful collection of ancient Oriental bronzes, known by so few, owned by Count Alexei Bobrinskoj, the president of the I. Archaeological Commission of St. Petersburg, is derived from Dagestan. Masses of faience, arms—splendid Toledo blades among others—European bronzes from the Middle Ages, aquamaniles, &c., have been preserved in these inaccessible mountainous regions where the great families collected antiquities long before the amateurs of Europe had begun. I cannot explain the possession of these carpets by a family in Dagestan

in any other way than that they have come there as booty from some of the wars with Persia. Would it be inconceivable that they were taken in Ardebil, whence the Russians carried home to St. Petersburg, amongst other booty, the splendid far-famed library of Ardebil in its entirety? Many Caucasian officers took part in that expedition. The carpets might well have been presented by some Indian prince to the holy Place where the founder of the Safavids dynasty is buried. Plate XXVII represents the most beautiful of these three carpets. One somewhat larger was bought by Countess Béarn in Paris. The largest, but not the best preserved, of which but half was left, has been purchased by a Viennese firm who asks not less than 85,000 Kronen (£ 3,500) for it. It is only a small difference in the colours and their size that distinguishes these carpets from each other, the design being exactly the same, a tastefully drawn plant with large flowers, surrounded by a framework in European style. The red ground has the fire of a ruby, the framework is as of gold, while the leaves present the deep green tinge of the emerald. In splendour of colouring these carpets compete with the most glorious enamels in gold. At Diwan i Khas, in the fort of Delhi, that enchanting pavillion erected in the time of Shah Jehan, a broad border in the ceiling is painted in gold on white, with a pattern exactly identical with these carpets (Fig. 218). The disposition of the rhomboical European framework occurs as early as the middle of the sixteenth century in Europe, but was first used in Indian art in the beginning of the seventeenth century. It often occurs in the Mosaics of Taj Mahal. This wonder of Indian architecture and decorative art was erected in 1628—1648. A Venetian architect made the plan of the tomb, and a Frenchman, Augustin de Bordeaux, had the supervision of the interior decorations. There is not the slightest doubt that both had a great influence on the art of India of that day. From that time we find the European framework in almost all branches of Indian art.

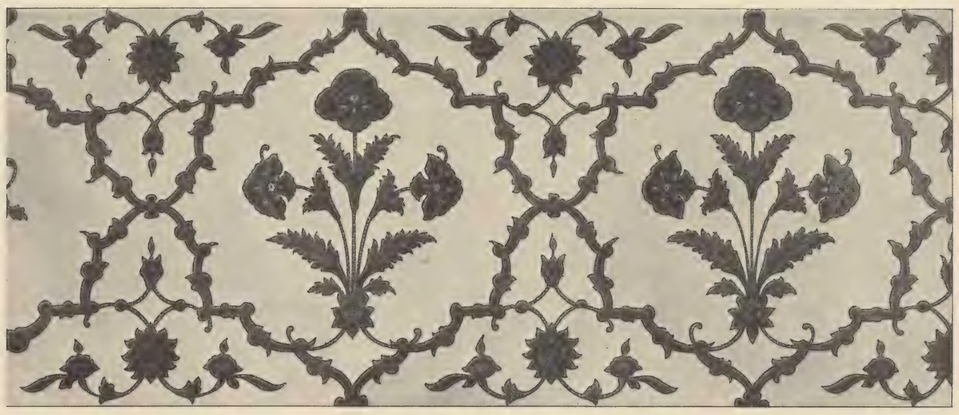

Fig. 218. Painted and gilt border at Diwan i Khas, Fort of Dehli. About 1630

In Constantinople a work of art is preserved to which these carpets stand in close connection both as regards colouring and design. This is the splendid golden throne (Fig. 219) which is one of the most precious pieces of the Treasury of the Sultan in the old Seraglio at Stamboul, and is assuredly the largest and most valuable of the old goldsmith work that has been preserved to the present day in Europe. Turkish sources state that it was taken by Sultan Selim I. during his conquest of Persia. This statement is contradicted by the style of the throne itself, which is completely Mogulian. It so perfectly resembles a throne represented in a manuscript of Ain i Akbari,[187] that you might imagine it to be the same. As we are aware Nadir Shah, when conquering Delhi[188] took an immense booty in 1739. He took jewels from the Great Mogul and the Indian lords to the value of about 31 millions pounds. Moreover he laid hands on the celebrated Peacok Throne, which is still in Teheran, and nine other thrones, also several weapons and utensils, all garnished with precious stones, together worth eleven million pounds. In the following year he sent an embassy to Constantinople to demand free passage to Mecca. The Turks, knowing perfectly well what a safe conduct to Mecca meant, became still more suspicious when they saw the enormous richness of the presents this embassy conveyed. Mention is made of rich jewels, nine elephants and a great number of camels, and the embassy consisted of 2000 men. The Turks kept the presents, refused the request of Nadir Shah, and from that day forward the throne has stood in the Treasury of the Sultans. I have not been able to find any allusion to this fact in any Turkish source. Nevertheless, I believe it came to Constantinople on this occasion, more especially as had it been in the Treasury of the Sultan in the seventeenth century, it would assuredly have been described by the European travellers[189] who have given us a long description of all the wonders of the old Seraglio.

The throne is entirely of gold, the ground of the outer side is covered with translucid enamel, mostly in green, and set with rubies and other precious stones, also rows of beautiful pearls of similar size. Inside the ground is of bright plain gold, enamelled with flowers mostly in red and green. It is one of the most splendid pieces of colouring in the world, worthy a mighty sovereign of the East.

Fig. 219. Throne of gold, decorated with translucid enamels, precious stones and pearls. Indian work from about 1630. Imperial Treasury at Stambul

Fig. 223. Outline drawing of a carpet in the Jaipur Treasury, about 1640. After Hendley

Fig. 224. Carpet. India, about 1650

Fig. 225. Carpet. India, about 1700

Fig. 231. Carpet. India, about 1630. Belongs to Mr. Harris in London

Fig. 226. Part of a panel inlaid with ivory. From the Golden Temple, Amritsar

Fig. 227. Carpet, dated 1634. From the Imperial manufactories at Lahore. Belonging to the Girdlers' Company in London

Fig. 228. Painted frieze from Akbar's tomb at Sikandra

Fig. 229. Painted panel from the tomb of Itmad-ud-Daulah at Agra. About 1628

Fig. 233. Carpet. India, about 1600. Musée des Arts décoratifs in Paris

Fig. 230. Carpet. India, about 1630

As we have already seen in the description of the South Persian carpets it was very common to arrange the flowers or plants within a frame. This frame was first of quite Persian design, and later it took European form. The same thing happened in India about 1600.

We find this framing in Persian style, and previous to its assuming a European character on a fragment of a carpet (by a small border now arranged to look like a complete carpet) belonging to Mr. Salting[190] in London. (Fig. 220). Another piece of the same carpet belongs to the Art Industrial Museum at Düsseldorf, and on that we see a piece of the original border (Fig. 221) which reminds us of the carpet of Robinson described above. It is evidently a copy of a carpet from Kirman. The flowers are of ancient character, not later than 1570—1580.

One of the oldest and finest carpets with such European framing round the flowers is at the Musée des Arts décoratifs in Paris[191] (Fig. 222). Both flowers and framing remind us of those that appear on the splendid gold throne in the Treasury in Constantinople, just described. The border of the carpet with its somewhat thin drawing points to an early date, the beginning of the seventeenth century. Fig. 223 represents a carpet[192] belonging to the same category as the three carpets of silk previously described, but it is of wool, and of considerably inferior workmanship.

The very largest carpet that in all probability was ever made in the East, and of which some portions still exist, was some years ago still to be found lying in the place for which it was made, in Tchetel Sutun[193] at Isfahan, the charming palace Shah Abbas had built in his new capital, and which after being destroyed by fire was rebuilt by Shah Husayn in 1700. This enormous carpet is probably to be ascribed to the very latest days of Shah Abbas. Numerous fragments of it have of late years appeared in the bazaars of Constantinople. The ground is in red colour, and is divided into fields by a yellow European framework in the style of the seventeenth century, which so often makes its appearance in Indian art. In the fields are flowers, all of gigantic proportions, in white and red with green leaves. The enormous border, which is one and half a metre in breadth, has a similar framework in white on a blue ground. It is evident, the designer did not know how he should cover the extensive surface, and therefore simply copied a pattern that was excellent on a small scale, and committed the mistake of enlarging it without trying to conceal his want of imagination by the addition of details to the original design. The technique denotes that the carpet is Indian, being assuredly from the Imperial manufactories at Lahore. This opinion is also strengthened by the tradition that it was transported from India to Isfahan on the backs of two elephants. Unfortunately all the fragments I have seen of this carpet, have been in so bad a condition that it was impossible to photograph them, the price demanded being so high that I could not purchase them for the purpose of having a coloured drawing made in Vienna, as I could find no artist in Constantinople who could do such a work.

Fig. 224 represents a simplification of the Persian framework that has become regular quadrates set on edge, with simple flowers inside them. The whole indicates a little more recent date, or the middle of the seventeenth century.[194]

Yet another step in simplification is seen in Fig. 225, which is probably not older than of the close of the seventeenth century, but as I have not seen this in the original,[195] I prefer not to pronounce any decided opinion.

From the commencement of the seventeenth century we have fortunately a dated carpet which gives us a fixed point for deciding the age of the rest, and thus transfer to India an entire class of carpets that otherwise would universally be considered as Persian.

That Indian carpets had found their way to Europe as early as the middle of the seventeenth century is best proved by such being enumerated in the collections of Cardinal Mazarin and in the Mobilier of Louis XIV.

In the year 1634, Mr. Robert Bell, one of the first directors of the "Company of Merchants of London trading with East India", gave to the Girdlers' Company of London,[196] whose master he was during that same year, a carpet which according to the ledgers of the East Indian Company he had had made in the Imperial manufactory at Lahore. On a ground ornamented in Indian Herat style, five shields appear, that in the centre with Saint Lawrence on the gridiron, holding the book of the Gospel in his right hand, and a gridiron in his left. Underneath is a scroll with the girdlers' motto "Give thanks to God", whilst right and left Mr. Bell's arms are wrought, and introduced between these and the Company's arms are two bales of merchandise stamped with Bell's initials and trademarks (Fig. 227).

Colonel Hendley says it is of the type of the majority of the Jaipur carpets, and although it may be in design somewhat defective, it is in execution equal to most of them. Though I have been unable to study Indian carpets in the land of their production, I have at various places seen several that strongly remind me of, or have exactly the same design, and above all the same colouring as this carpet. The prototype of this is, I feel certain, a Herat carpet from the beginning of the seventeenth century, though it is evident that it has been altered both as regards colouring and design. The ground colour has a more delicate tinge of red than the Persian carpets. The whole carpet is of a lighter, but also more subdued tinge, partly owing to the constant recurrence of pink, which is almost totally absent from the Herat carpets. The palmettes are generally in this carpet of smaller size, no longer having that sharp, magnificent design that gives so grand a character to the Herat carpets. They appear to be fringed. The whole design has become somewhat smaller and appears slightly misunderstood, while at the same time it gives the impression of being somewhat surcharged. The most characteristic ornamental details are the pointed leaves, chiefly executed in the pink colour. We find them in painting in the vestibule of Akbar's Tomb

at Sikandra[197] (Fig. 228). It will be seen that they originally consist of a row of small red flowers that taper towards the point. This peculiar pointed leaf also occurs in another inner division of a panel from Itmad ud Daulah's Tomb[198] in Agra (Fig. 229), which was erected by the consort of Jehangir as a memorial to her father. This monument was completed in 1628. It appears that the artist had not understood this was originally a row of blossoms tapering to the point.

There is a certain number of this kind of carpets still extant, and all are almost similar in colouring, design, size and technique—as a matter of course with the exception of the coat of arms—to the carpet of Mr. Bell, for which reason I feel convinced there is not the slightest doubt as regards the Indian origin of them all, and that they are a product of the Imperial manufactories of Lahore during the period 1620—1650 (Fig. 230—232). A very rich carpet with palmettes copied after an old Herat, the centre medallion and the border after a carpet from the North of Persia is that on Fig. 233.

Even the Indian carpet weavers have tried to copy the Persian carpets with hunting scenes, but have changed the design after their own taste. The Museum of Fine Arts in Boston has the only such carpet known. I have not seen it, and can therefore only produce the photograph which I have received from the museum authorities (Fig. 234). The carpet seems to me to be from about 1640.

In the collection of Dr. Sarre in Berlin is a very peculiar fragment (Fig. 235), in all probability cut out of an immense carpet. It represents a motive that is very common among other branches of Indian art, but, as far as I am aware, does not occur on any other carpet: viz., two elephants fighting. The carpet must assuredly have represented a festival or something similar. Elephants drawn in like manner are found in the frescoes[199] adorning the walls of Miriam's kothi or Soahra Makan, the house Akbar had built as a dwelling for his consorts in the palace he began to construct on the heights of Sikri, a village lying south-west of Agra, to which he gave the name Fathpur, or Victory Town. Dr. Sarre's fragment is evidently from the period of these frescoes, it may even perhaps be from a carpet made for the same hall.

Bode and others have ascribed to Persia that peculiar woollen carpet with peacocks and trees (Fig. 236) now at the Austrian Museum[200] in Vienna. I feel convinced that it is from the Imperial manufactories of India. The only scholar who has previously hinted at the possibility of its Indian origin is Riegl. Yet it bears all indications of being from India: the peculiar pink colouring, the long pointed leaves. The palmettes of the border

Fig. 231. Fragment of a carpet. India, about 1580. Belongs to Dr. F. Sarre in Berlin

Fig. 237. Panel in red sandstone. Fathpur, Sikri Agra, about 1570

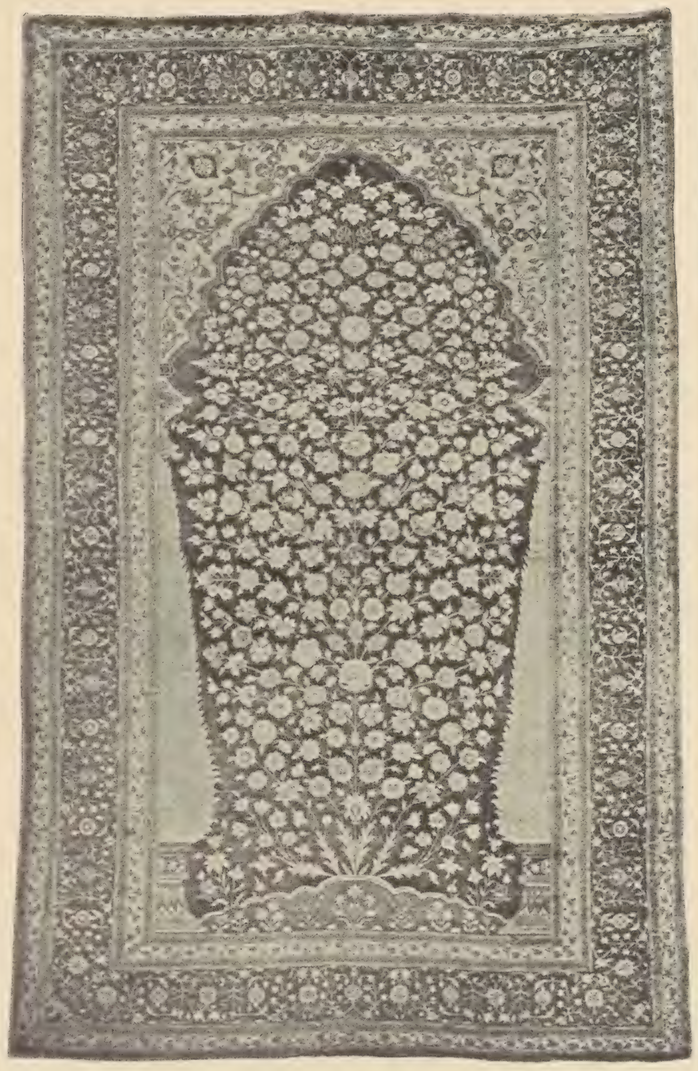

Fig. 238. Carpet. India, about 1650. Austrian Museum in Vienna

Fig. 232. Carpet. India, about 1630. Musée des Arts décoratifs in Paris

Fig. 236. Carpet of wool. India, about 1600. Austrian Museum in Vienna

Fig. 234. Carpet with figural scenes. India, about 1640. Museum of Fine Arts in Boston

Fig. 242. Carpet. India, about 1640

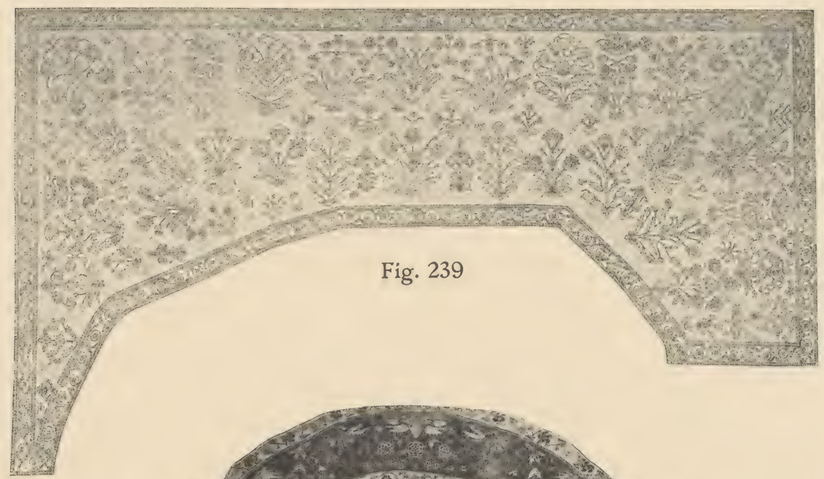

Fig. 239

Fig. 241

Fig. 239. Outline design of a carpet in the treasury at Jaipur. About 1630

Fig. 241. Carpet made for the Palace of Mirza Rajah. About 1630. After Hendley

Fig. 240. Carpet. India, about 1600

Fig. 243. Carpet. India, about 1650

certainly have lion masks, a thing that is very rare for India, but they do not possess the pure lines and clear drawing of those that are Persian. What a difference between these and the Persian lion masks! How much sharper are the outlines of the latter! Neither on carpets nor in miniatures can in Persia any similar grouping of trees in the central field be discovered. In Persia the trees invariably stretch their branches upwards, here they are weighed down by a far too profuse adornment of leaves and flowers. The Persians have never accorded the animals so predominating a rôle in the landscape. Here you at once notice the far too large peacock and other birds. Nor have the feathers of the birds ever been drawn by Persians in similar manner. A comparison between this carpet and the panels (Fig. 237) executed in red sandstone which are in the house of the Turkish Sultana at Fathpur Sikri near Agra,[201] built by Akbar 1568—1571, will, I trust, convince the most unbelieving that this carpet is in far more intimate connection with them than with any similar works in Persia. The carpet was probably executed during the earlier half of the seventeenth century, being assuredly older than that fine woollen carpet, which is also in possession of the Austrian Museum[202] in Vienna, and which already Riegl ascribed to India. Not only the profuse bouquet of flowers that fills the entire centre, but also the cypresses that are transformed to columns, and the European ornaments in the edge of the arch, furthermore the bordering filled with small flowers, all bespeak its Indian origin, and from a rather late period of the Mogul Dominion, or at the very earliest the middle of the seventeenth century (Fig. 238).

The large number of carpets still preserved at Jaipur,[203] are, judging from old labels affixed at them, supposed to be from about 1630. I believe some of them are from the very latest days of Akbar. From Colonel Hendley's great work I have reproduced some that he deems of native manufacture.

Fig. 239 represents the design in outline of a carpet[204] said to have been made for Jai Mandir and Jas Mandir, the two principal apartments of the Palace of Mirza Rajah (Jai Sing) at the old capital of the Jaipur State which was built about 1630. Should the carpet itself not be older than from that time, the pattern is certainly from the close of the sixteenth century.

A peculiar mixture[205] of the patterns of Northern Persia and those of Kirman is apparent in Fig. 240. The inner field with its sparse flowering plants and elegant vases filled with flowers is plainly derived from Kirman and the middle of the sixteenth century, while the border with its oblong and round compartments proves it to have been copied from an older carpet from Northern Persia.

To this same time must be ascribed the round carpet[206] depicted Fig. 241, where the chief pattern, the loose flowering plants, is from about 1600, but the European motives occurring in the centre render it necessary to ascribe the carpet to about 1630.

The same is the case[207] with Fig. 242, where the attenuated leaves of the border point to a later date, not prior to 1640. In Fig. 243 there are no European motives, but all are purely Kirman,[208] though they have lost their strict character, for which reason this carpet must be considered to have been made at the close of the State manufactories.

Even prior to the destruction of the Mogul Dominion by Nadir Shah the excellent production of carpets had totally ceased. Scarcely a single specimen of good quality can be referred to 1700. The English have attempted to revive the ancient carpet industry of India by letting the prisoners work carpets after old designs. But concerning this industry it is difficult to say much good. On the other hand the manufacture of carpets of silk was again in the middle of last century begun at Warangul in South India in the old technique, but proved so expensive that it was after a short time abandoned. The only specimens known are at the Victoria and Albert Museum. Let us trust that new serious attempts will be made to revive the ancient and glorious art of carpet making in India, and that they will meet with more success.

CHAPTER XI.
CARPETS FROM TURKESTAN AND CENTRAL ASIA 1700–1800.

From the original home of the carpets, as I presume, the steppe east of the Caspian Sea, we cannot show a single carpet preserved to our days, which is more than about 200 years old. I consider it very probable that in the simple Turkestan carpet patterns, we have to do with one of the oldest of all patterns, and that these octagonals, which form the only design, go back to the very earliest times; it is certain we have them already in the manuscript from the Dervish monastery at Pera, which should date from the last decade of 1400. As we know, the carpets made by the tribes which wander as nomads between the Caspian Sea, the Sea of Aral and the two rivers Amu and Sir Darja are, perhaps, the most closely woven, and certainly the most durable of all carpets. The pattern on them is always the same, the octagonal, the inner ornament of which, however, is endlessly varied. All have the red ground, darker or lighter, and only few colours: dark blue or green, white and black, and in the octagonals a pink red. The soft surface of the pile has richer shades than the best Persian velvet, and its few colours assume a depth and a number of different tones, accordingly as the light falls upon them, as no other carpets, and which amply atones for the scantiness of colours. The old examples are

extremely rare, and in great demand, and with good reason, for few things have come from the East which possess such a charm. In consequence of the simple, never changing pattern there can be no question of making any chronology of them. One can only say that this or that example seems to be of great age, and there certainly are some which are a couple of hundred years old.

Although they appear indestructible, yet such very old examples were very rare. The carpets were made exclusively for the weaver's own use; how strong and almost untearable they were, daily used and under difficult conditions of life, after a hundred years' wear even these durable fabrics will be torn. The Turkomans have no mosques where they could be kept, and where they would

Fig. 244. Part of a woollen carpet with much silk. Kirgiz work from about 1700

be less exposed to wear. They have only their "kibitka" where they constantly use their carpets as tables, chairs, beds, trunks, in a word, for every conceivable purpose. Perhaps a Turkoman carpet weaver, or rather a female weaver, because they were exclusively made by women, could distinguish their age, since they are certainly experts on their own things. When, during the last Russian war in Turkestan, Gok-tepe, where the Turkomans had assembled everything for a last defence, was taken by Skobeleff, the Russian soldiers found heaps of the most beautiful carpets which they took as booty. According to relations of Russian officers, beautiful, old examples could at that time be bought for a glass of brandy. Good specimens to-day fetch several hundred pounds, and within a short time it will not be possible to find in any of the Eastern bazaars a single example older than thirty years.

The Turkoman carpets have been copied by the different neighbouring nomad Kirgiz tribes, who roam in the mountains between Bukhara and Afghanistan. Thanks to the excellent wool they are almost as beautiful as the Turkoman, and these carpets have been in great demand for the last few years by those who can no longer acquire the Turkoman originals. I reproduce (Fig. 244) one of these which was considered as the finest ever seen, and which has been preserved for generations as an heirloom, and which should be at least 150 years old, if not more. It is remarkable for the abundant use of silk which otherwise is hardly ever seen, and which in these remote districts must certainly have been very costly. In colour I give this carpet preference over many of the finest Persian carpets, which principally excite the admiration of the collector on account of their elegant design.

It is impossible to declare with accuracy how old the manufacture of carpets in East Turkestan is. The Chinese sources which I know are silent, and all this part of Asia is so little explored, that we cannot even by analogy arrive at any conclusion. The best proof how little these carpets are studied is that in most cases they are represented as originating from Samarkand — a fine sounding name which the carpet dealers have given them. I should think the carpet weaving was introduced there only in the seventeenth century.

The place of manufacture has always been Khotan and the surrounding region. It is possible that it went there already during the thirteenth or fourteenth century, then very likely from South Persia, especially while the technique of the gold weaving seems to point in this direction. Perhaps it is a derivation of the old Susandschird work. In European inventories carpets do not often occur. The oldest mentioned is from Cardinal Mazarin's inventory in 1643.[209] And it is not certain that it is really a Chinese carpet.

I scarcely think that there is a single example in European collections that I should like to date from the sixteenth century, and only very few examples have been known to be preserved in Europe more than a century. During the latest times, when all other sources have begun to fail, these carpets in no small quantities have been bought up and sent to Constantinople. The majority of them, however, have been of wool. As is well known, three different kinds were manufactured, viz., silk with gold ground, entire silk, and entire wool. All, however, agree in this respect that they are coarsely woven on a woof of cotton. The silk is loose, not well tended and unevenly cut. Thus the whole of the manufacture bears no comparison with the Persian.

Of the first kind there are only very few examples in Europe. The first which came to Europe was the one (Fig. 245) which was so much spoken about through Karabacek's book[210] in which he tries to prove that it was a product of the renowned Persian Susandschird in the Middle Ages. The impossibility of his hypothesis was soon shown by the fact that a similar example was acquired in Kashgar by the Austrian traveller Dr. Troll,[211] and was considered to be from the time of Jakub Bek (about 1840). To this national hero of East Turkestan, who contended successfully against the Russians, is assigned nearly everything of worth in these regions, so that I think one must not rely too

Fig. 250. Carpet. Khotan, about 1850. Victoria and Albert Museum, London

Fig. 246. Carpet in silk with gold ground. About 1800. Belonging to W. S. Young, Esq., in London

Fig. 247. Woollen carpet. Khotan, about 1850

Fig. 248. Carpet. Khotan, XVIII. century. Belonging to Mr. Kafaroff in Constantinople

Fig. 249. Part of a carpet. Khotan, XVIII. century. Belonging to Mr. Kafaroff in Constantinople

much upon this statement. The carpet may be older. These carpets generally have a yellowish tone, often with much blue and red which harmonizes well with the rich shining gold ground. I think, however, that both this famous carpet (Fig. 245) as well as four other larger ones which of later years have come into the market are not older than the beginning of the nineteenth century. According to the statements of several diplomatists who have been in Pekin such carpets with gold ground are considered to have been made exclusively for the Imperial Palace, and are by no means rare or even difficult to procure. The Chinese have sometimes even tried to put a piece of a landscape as decoration. It is not of so good effect as the Persian (Fig. 246).

Of silk without gold is a considerably larger number in very varying patterns and colours. Amongst them we meet with copies of late Herat carpets, but the majority are in the Chinese style. At Naesby House is one with a large emblem of eternity and meander border on an Imperial yellow ground, and one whose red ground is filled with a large Imperial Chinese dragon. These two examples, which I bought twelve years ago in Tiflis, where they came from Persia, should date from the end of the eighteenth century. These carpets are often decorated with a large tree richly covered with red flowers filling up the whole ground which is most often brilliant blue. Count Alexei Bobrinskoj owns an uncommonly beautiful example of this kind. I possess one (Fig. 247), but in wool, which is of uncommonly good texture, and probably from the nineteenth century. These carpets are very decorative, but their colours are often too vivid. If the Persian carpets originally were not so fine in harmony as now, after the sun has acted upon them for a couple of hundred years, yet they were always superior to the Chinese with their often rather too raw colours. Through the small number of colours used, mostly blue, red, yellow and black and white, one can see a beautiful unity only in case of successful bleaching.

In this particular the Chinese woollen carpets are better. Carpets of this kind have come to Constantinople in quite large numbers of late years. One of the most beautiful examples, with well designed paeonies (Fig. 248) strewn over the background and a medallion with a Chinese lion in the middle, belongs to Mr. T. Kafaroff. Although it has really only two colours, a beautiful blue on a yellowish grey ground, it strikes an uncommonly delightful note. I am inclined to assign this carpet to the middle of the seventeenth century. Fig. 249 shows a fragment with a mighty Chinese dragon. It has doubtless been used as a curtain. A favourite kind seems to have been a brick red ground with larger or smaller roundels composed of a dragon or other phantastical animals or even only an ornament, most often in blue. The border is often composed of meanders. Even the finer carpets in silk and gold have been copied (Fig. 250).

The present manufacture vies in the crudity and instability of the bright red and blue colours and inferiority of fabric with the worst Europe can produce. The colours are of so bad a quality that after some months' exposure to the winter sun in a room in St. Petersburg they fade into a greyish, indefinite colour.

Fig. 245. Chinese carpet in silk with gold ground. Khotan, XVIII. century. Formerly belonging to Mr. Graf in Vienna

CHAPTER XII. CARPETS FROM CENTRAL ASIA MINOR, UPPER MESOPOTAMIA AND ARMENIA

Marco Polo is the first European who mentions carpets from Asia Minor. In the second chapter of his work concerning the province of Turkomania he affirms that "they weave the finest and handsomest carpets in the world". This statement must refer to the eastern portion of Asia Minor, the mountainous regions between Sivas, Diarbakir and Van, where he was travelling at the end of the thirteenth century, when the Seljuk Sultans were at the very acme of their power.

The Arabic authors have not much to say about the industry of Eastern Asia Minor, Upper Mesopotamia and Armenia. Mukaddasi[212] says that Amid (Diarbakir) was noted for its woollen and linen fabrics. Mustaffi[213] reports that Sivas was famous for its woollen stuffs which were largely exported. The wool stuff of Dabil—the capital of Moslem Armenia near the Araz river—dyed red with the Kirmiz insect was famous. Armenia[214] in general was noted for its girdles, ribbed coverlets, carpets, rugs, cushions and veils, but most of all, and far and wide for the beautiful red violet Kirmiz colour which the Arabs called the Armenian colour, and which was considered as precious as the purple. It was exported as far as to India, but the Persians complain that the colour was so expensive that they could not use it. It was also very delicate, and could only be used for silk and wool, and not for cotton and other materials. It was made of an insect that lived on the oak trees growing in Armenia. Its red violet colour must have changed into almost pure violet which we see on every Armenian carpet, but generally only in small spots. In Persia I have seen this colour very seldom. One of the few carpets having it is Plate XVIII. Of the Asia Minor carpets we only see it on those from the western side of Armenia. This characteristic colour plays a great rôle in the decoration of the pure oriental arabesques which adorn an Armenian manuscript from 1201[215] where we find the same combination of colour as in the earliest carpets preserved from Armenia, and which affords us a most important proof that they were made there.

As rare as the information concerning the literature, are the objects left from these parts. It may be because the high mountains of Armenia are not yet explored, but I suppose that very little is left there. Upper Mesopotamia and Armenia have not a very happy history, ravaged as they have been by the wild Kurdish tribes which are always destroying everything they find. They only keep things they themselves like, or have use for. Perhaps amongst their family treasures may be found pieces of real interest. But a Kurd prefers to give his life or to starve before selling what has been in his family for a long time. Although they are not in direct connection with the carpets, I think it would be of certain interest to publish here a few pieces I have found lately. They could always contribute to explain some details in the carpets and to lighten the darkness that reigns over these most interesting and important regions.

The oldest object is a large plate (Fig. 251) of Sassanian form, in repoussé work, in yellow bronze. It has been long in use, because the saillant parts of the relief are worn out. The decoration consists of concentrical circles around the midst, which is occupied by four pairs of peacocks and four flower vases. Then comes a small circle with fishes, then a broad one with arcades, every second one in pointed and the others in round arches.

Outside this circle is another with leaves, and again a large one with arcades of round arches. The tails of the peacocks are of exactly the same style as on other monuments of late Sassanian or early Mohammedan period. Generally the dragons in the Sassanian art have their tails transformed into that of a peacock as we see it on a bas-relief in Tak i Bostan,[216] on a relief in the Imperial Museum in Constantinople or on the small plaques in email cloisonné in gold on the case of the Evangilar of the Abess Uota of Nieder-Münster (1002—1025) in the Royal Library at Munich or on the Sassanian silks.[217] The fishes are the same as often seen on the inlaid bronzes[218] in the later Caliph art. The arcades we recognize from Kusejr Amra,[219] and even in the very early Kufic Korans. This arrangement of a long row of arches filled with decorative plants is very common in the art of Upper Mesopotamia,[220] especially in the manuscripts (Fig. 10). In the triangles, between the arcades, are small birds. We find these birds in Armenian manuscripts from about 1000, and arranged in the same way. The plant ornament on this plate reminds also of the ivory pyxis in the Beuth-Schinkel Museum in Berlin.[221] They are much later than the same motives on the bas-relief of the Syrian palace Meschatta.[222] They come close to the small sculptured bones so often found in Egypt,[223] although I think those considerably earlier. I have not enough comparative material to be able to enter into details about the flowers and plants in every arcade. Of all the sixty-three—four are missing—there is not a single one which is exactly like the other. Many are filled with grapes, others with a small vase, others with the holy tree-of-life, the "Hom". I leave it to the specialists to study this interesting piece. I am certain it will soon be proved to be from a very early period, probably about the time of Harun ar Rashid.

In Russian collections I know several pieces in the same yellow bronze decorated in the same style with plants in arcades.[224] With the help of these and the pieces that may still be hidden in Caucasian collections, I hope to be able in a coming work to explain many a dark point in the history of the art in Upper Mesopotamia and its connection with the antique and Sassanian art.

Fig. 252—254. Bucket, repoussé work in bronze. Upper Mesopotamia, about 900 A.D.

Fig. 251. Large plate, repoussé work in bronze. Upper Mesopotamia, about 900 A.D.

Fig. 255. Oliphant from about XI. century A.D. North Syria

Fig. 256. The sculptured band on the oliphant

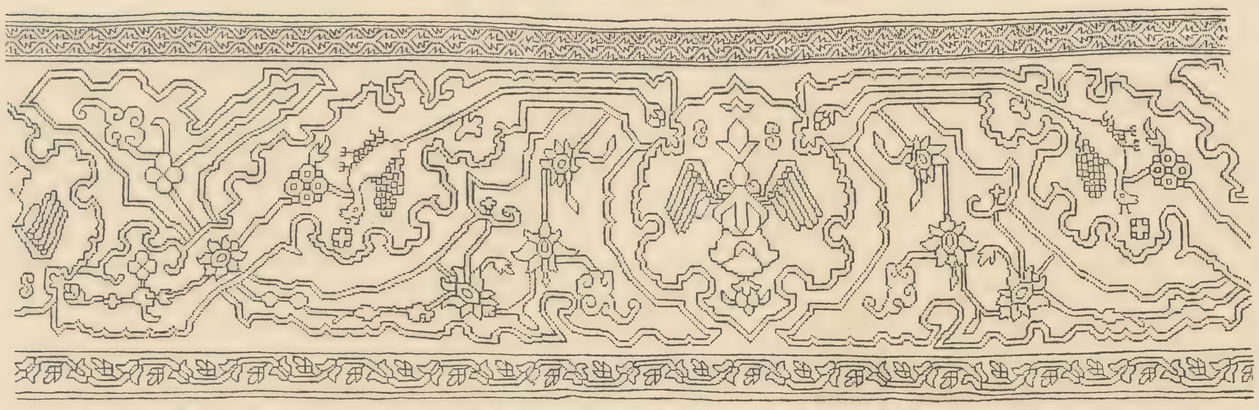

Fig. 265. Border of a carpet from Ushak showing the double eagle. Imperial Museum in Constantinople

Fig. 257—259. Silver vessel with three bands of animals in repoussé work. From Upper Mesopotamia, XII. or XIV. century

Fig. 266. Early Florentine painting showing a carpet with double eagles. Kaiser-Friedrich-Museum in Berlin

Fig. 260. Plate in cloisonné work, made for an Ortoklid Sultan before 1148 A.D. "Ferdinandeum" in Innsbruck

Fig. 264. Mould of stone with a double eagle, found in North Mesopotamia. About 1200

Fig. 262. Sculptured stone with Kufic inscription. Upper Mesopotamia, about 1100. Imperial Museum in Constantinople

Fig. 272. Winged genius of Mongolian type, sculptured in stone from one of the gates in Konia. About 1200. Museum at Konia

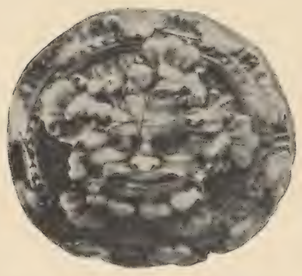

Fig. 279. Head of a sword handle in whale silver. In European form, but Chinese decoration. Found in Asia Minor, east of Konia

Fig. 273. Winged genius of Mongolian type, sculptured in stone from one of the gates in Konia. About 1200. Museum at Konia

Fig. 263. Sculptured wooden door from Upper Mesopotamia. About 1200. Imperial Museum in Constantinople

Fig. 261. Large bronze vessel from Upper Mesopotamia or Armenia. Decorated with men of Mongolian type on horseback. About 1200. Homberg Collection in Paris

Fig. 280. Bas-relief in stucco from the Castle of Alaaldin in Konia. About 1200. Museum at Konia

Fig. 268. Carpet from the painting of Nic. di Buonaccorso in the National Gallery in London

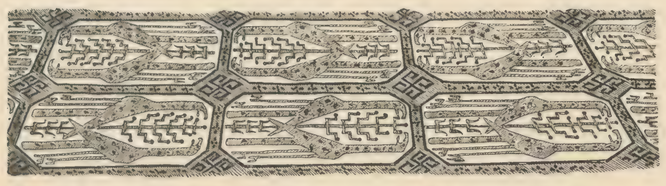

Fig. 269. Carpet from a Madonna by Lippo Memmi in the Kaiser-Friedrich-Museum in Berlin

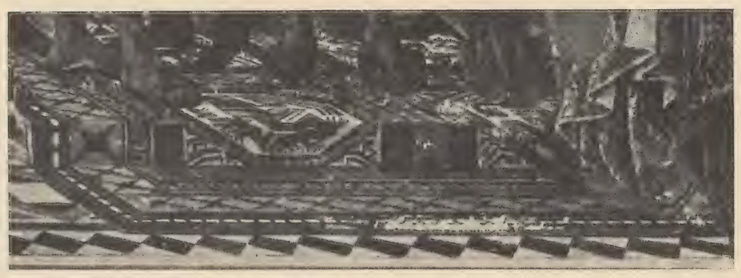

Fig. 271. Representation of the same carpet on a fresco in the Spedale della Scala in Sienna by Domenico di Bartolo, painted 1440—1444

Fig. 270. Carpet with a Chinese dragon. Kunstgewerbemuseum in Berlin

Fig. 267. Carpet from the painting by Beato Angelico. 1438. The Vierge enthroned in the R. Gallery in Florence. (Photo by Alinari.)

Fig. 277

Fig. 278

Fig. 277—278. Head of a sword handle from about 1200. European work. Found at Kaisereh in Asia Minor

Fig. 276

Fig. 276. Sculptured stone relief representing a Mongolian prince. Museum at Konia

Fig. 274. Dragon sculptured in stone from an arch in the walls of Konia. About 1200. Museum at Konia

Fig. 275. Elephant and griffon sculptured in stone from an arch in the walls of Konia. About 1200. Museum at Konia

The other piece is a bucket of yellow bronze in repoussé work (Fig. 252—254), the upper part of which has a floral scroll with an animal or a leaf in every circle. The lower part shows figural scenes: men hunting and naked women dancing, and two big busts of women with rich head dress, holding in one hand a sort of axe and in the other a fan. As I have just obtained this piece from Paris, when the whole text was already composed, the time does not allow me to enter into minute details about it. Nor have I here, in St. Moritz, the necessary materials to make comparative studies. I must not omit to point out the strong resemblance this piece has to the frescoes of Kusejr Amra, the famous Caliph castle in the desert of Syria which may be from the Omayyads or the Abbasids. The rich head dress is not unlike that worn by one of the women on the frescoes.[225] The naked women are a mixture of antique and Indian character. The man killing a beast with a spear is also of antique type. Already here we see the glories round the heads which later are so common in art of the Caliphate. Even the trees are drawn in the same naive manner as some in Kusejr Amra,[226] and in later manuscripts they are very similar. The scroll with leaves and animals within is derived from the antique art.[227] The animals are of very bad workmanship, but drawn with an eye for the characteristic in their movement. One of the gazelles is like that in Kusejr Amra.[228] I think this border shows us a transition from the beautiful antique scroll to the later arrangement we find on the oliphants where the scroll has been transformed into circles. This piece is in my opinion a proof of how tenacious the antique art was on this side of the Persian frontier. Most of what is now said to be Byzantine influence in Asia Minor will certainly be proved—when we have obtained enough material—to be a direct descendant of the antique art. The influence of Byzance will be reduced to the religious art and the Bosporus.

In very close connection with this bronze are the oliphants decorated with similar figure scenes.[229] I am convinced that this kind of oliphants was made in a place where the antique art was kept free from foreign influence. The oliphants belong to the pieces that ought to be more closely studied. They would prove to be of the greatest interest, and I am sure one would soon come to the conclusion that they were mostly made in the eastern part of Asia Minor, perhaps at different places. We shall find such directly descended from the antique art, others in pure Byzantine style, and further ones in pure oriental style, just as the commander wished. I am absolutely sure that they were not made for oriental use (except a few which were made as masterpieces), all the others were made to be sold to Byzance or to the Crusaders. They are too richly decorated, and the work is not finished enough for the Orientals, who are far greater admirers of a fine workmanship than of the beauty of style, which always comes to them in the second plan. All pieces really made for oriental princes or conoisseurs are always of the most exquisite work. Most European art critics judge the oriental art from quite a different standpoint to that of the Orientals themselves. An Oriental's first word about a piece is: "What a lot of work on it!" Most of the faiences we now admire were never thought much of at the time they were made. They were mostly cheap ware for every-day use. No, inlaid work, especially gold in iron, or still more the rock-crystal vessels were considered as precious.

From about 1000 is an oliphant (Fig. 255—256) with only a plain band, with two sitting figures and animals and trees. Here the figures are quite Arabian. The animals are in the same style, but better drawn than on the bronze just described. They look more like the miniatures from a little later period.

Fig. 257—259 show a little tankard of silver which was found some years ago in Armenia. It is of later date than the other pieces with animals I have described from these regions, but the design certainly goes back to just as old a time. It would take me too long to enter into details about this piece. It is worthy of a closer study by somebody who knows the old Swedish art perfectly well. He will surely find many interesting results in comparing it with the baptismal font of stone preserved in Swedish churches. I must only point out that the dragons are of later style than those found on the Bab i Talisman in Baghdad[230] from 1221, or on the stones in Konia (Fig. 274). The peacocks are also of weaker character than those we generally find on Byzantine monuments from early date. The animals are drawn more in the style of those on the oliphant Fig. 256. The piece which is stamped with a Tugra, the Imperial Turkish arms, from 1500, had a handle which is now lost. The Tugra proves nothing concerning the age of the piece as that has probably been put on later.

I think this piece is another proof that two styles existed: one more conventional and the other natural. Probably the old tradition inherited from the antique art had been kept alive in some mountain place much longer than in other places more exposed to the Persian or other influence.

From the middle of 1100 we are fortunate enough to have a dated piece: a bowl in enamel (Fig. 260), cloisonné work, now in the "Ferdinandeum" at Innsbruck.[231] This is one of the most remarkable monuments we possess from the Middle Ages of Asia Minor. According to a very badly executed inscription that runs round the border it was made for Rukn al dawla Dawud ibn Sokun ibn Ortuk, an Ortukid sultan from Amid and Hisn Kaifa, who reigned until 543 A.H. (1148 A.D.). It is ornamented in the centre by a medallion representing a prince seated on a throne which has an eagle on either side. In the surrounding medallion fantastic animals appear. Between these are women dancing and palm-trees. The figures have a certain resemblance to the figures on the bronze (Fig. 252), and to those in the Armenian manuscripts from about 1000 or 1100. Migeon[232] considers it a Chinese work. I am afraid he does not know the important work in cloisonné on copper which belongs to Dr. Figdor[233] in Vienna. Had he seen that he would certainly not have been so positive about its Chinese origin. Both these pieces ought to be minutely studied together. They are certainly of the greatest importance to the history of the cloisonné work. That the bowl is not made by Arabs is certain. The

inscription shows a foreigner, it is too badly written. This question is, however, far too intricate to be treated on in this work, and there is too little material brought together for the solution of the problem.

A whole class of objects found in Upper Mesopotamia or Armenia have not yet been studied, although they are very important in the history of the transition period between the Caliphate and the Mongols. These large bronze vessels are mostly preserved in Russia. Count Alexei Bobrinskoj in St. Petersburg has about ten, and in other private or public collections are about the same number.[234] A few very fine ones are in the collections in Tiflis. The Victoria and Albert Museum has a few fine pieces, and in Paris are a couple (Fig. 261). Several smaller ones have come from the Caucasus of late years, but the fine richly decorated ones do not appear to be found any more. I cannot enter into details about them, but shall refer back to the matter in another work. It seems to me almost certain that they are all from the beginning of the Mongolian period, as the cavaliers are of Mongolian type and dress. On the upper edges we see affronted animals of quite Arabian style of the same kind as on a sculptured stone (Fig. 262) with Kufic inscription from about 1100 or on a carved wooden door (Fig. 263). Such affronted birds are in the Armenian manuscript from 1201. The flat relief also points to Chinese origin or influence.

The animals on the interesting door[235] (Fig. 263) have something in their character that resembles the Mongolian carpet, and even the small border is of the same kind (Fig. 58). This door is as a whole quite characteristic of the art of the Caliphate in Mesopotamia, and one of the few pieces left of that splendid art.

The double eagle is often met with in the art of Asia Minor. It adorned one of the gates of the town of Konia, being supported by two genii of decided Mongolian character. We find it in the stucco ornaments of Ala-al-din's citadel at Konia, also elegantly drawn on a small mould for casting (Fig. 264). At the Louvre Museum in Paris is a small bronze cast with a finely drawn double eagle, and it is often found inlaid with silver on metal work. Nor must it be forgotten that the Atabegs of Aleppo used it as arms on their coins. Under such circumstances it would, indeed, be curious did it not appear on carpets. Though no such carpet has been preserved from the Seljuk period, it is certain that the double eagle has occurred on them, since we find it metamorphosed, but recognizable nevertheless, in the border of an Ushak carpet from the commencement of the sixteenth century (Fig. 265), while in an early Florentine painting from about 1350, in the Emperor Frederic Museum of Berlin,[236] representing a Madonna surrounded by eight saints (Fig. 266), a painted carpet with eagles, of the same style as that one in Konia, repeated over the entire ground, as the Chinese dragon on the small carpet we are about to describe. The fields are in this case also changed into octagonals, probably for technical reasons. The frame is ornamented with the usual climber, which in this case has become almost geometric, while the small fields are filled with the old motive of knots inherited from the antique. The eagles have not the same elegant form as on these Seljuk pieces, but are undoubtedly derived therefrom. The carpet weavers have not understood how to represent the elegant drawing, and the Italian painter has undoubtedly somewhat changed its character. May not other carpets than just this one with the eagles have been made, which had the arms of the sovereign in question repeated several times on the ground of the carpet, in the same manner as the Russian Imperial Eagles are used as motives? Perhaps one day we may discover a carpet with the arms of Nur ed din Mohammed of the Ortukids of Hisn Kaifa (1174—1185 A.D.) which was the figure of an owl. It is very possible that a closer study of the representations of the Seljuk, Atabeg and Ortukid coins would explain many an obscure point in the history of the art of Asia Minor.

This decoration of enclosing a fantastic animal within a circle was, as we are aware, very general during the tenth and twelfth centuries. We have already pointed out that they often appear on oliphants or other articles in ivory from that time, and we also find them on stones, generally on the back of old plaques from the Byzantine period. There is one such in the Museum at Konia,[237] and I have one in my collection that was also found in the interior of Asia Minor. In the Museum at Constantinople are numerous fragments[238] of stucco with similar animals in low relief, almost invariably enclosed in a circle. May it not be deemed that they are characteristic of the eastern portion of Asia Minor, i.e. North Mesopotamia? Just these regions were visited by Crusades, and we thereby may find the explanation of the profuse appearance in Europe of oliphants decorated in this manner, which to my supposition have been for sale in the bazaars of Northern Syria and the South of Asia Minor. From Egypt I do not believe them to be derived, since we do not know of this kind of decoration occurring there, whereas it is very usual in Eastern Asia Minor in the time of the Sassanians. The general supposition that these oliphants are Byzantine will be difficult to prove. I know of absolutely no Byzantine objects of the same design.

As we have found this kind of decoration so common in stone, stucco and ivory, is it not probable that it also occurred in carpets? Unfortunately we have none preserved from those days, but Bode calls attention to the fact that they are found in the early Italian paintings, and I therefore reproduce from his work those pictures where they occur, together with a translation of the part of his text referring thereto:[239] "A carpet in the large picture by Fra Angelico in the Academy at Florence, representing the Madonna with the Saints Cosmus and Damian, which was painted in 1438, is an example of very barbaric animal representations (Fig. 267), compared to which the "Graf Carpet"[240] may be called both natural and regular. In the single fields there are animals in couples, one above the other, in those beneath scarcely a single one that can be recognized with certainty. Small stars, zigzags and similar simple ornamentations surround the fields, while the narrow border is adorned with rosettes." In a picture of the "Betrothal of the Virgin" at the National Gallery, London (No. 1317),

the work of an unknown Siennese from the commencement of the fifteenth century, similar crude representations are seen, yea, even an animal in each field of the carpet, the border of which has ornamental transfigurations of Kufic characters. A carpet that is closely allied to this is in the almost contemporaneous picture at the Doria Gallery erroneously ascribed to Giovanni di Paolo, in Rome.

The pictures of the fourteenth century also present carpets of great simplicity and strict design as regards the animals, but not so crude as the carpets in the paintings from the beginning of the fifteenth century. As is the case with the stuffs from this period, the animals depicted on the carpet are mostly birds, and, in so much as they are fully recognizable (in frescoes, e.g. those of Giotto of Assisi, carpets appear to be represented, but are completely unrecognizable, owing to having been restored), I only know of carpets containing representations of birds. They bear a close resemblance to each other, standing in fields of bright colour that are either octagonal or quadrilateral, a single bird or a couple opposite each other. In a neighbouring field that bird which is characteristic of the carpet is seen in reversed position, the colouring being also changed in this case. The narrow frame and the border are mostly devoid of ornament, only at the point of intersection is a small cornered ornament invariably to be found, similar small adornments are also seen on the bodies of the animals, the colours being chiefly black and yellow. In one of these pictures, the "Betrothal of the Virgin" by the Siennese artist Nicodemus di Buonaccorso in the National Gallery in London (No. 1109, painted about 1380, Fig. 268), there are very stiff birds — eagles apparently — of a yellow or red colour opposite each other on a red or yellow ground. A similar carpet is to be found in a Madonna picture ascribed to Lippo Memmi in the Berlin Gallery (No. 1072), Fig. 269, which was painted in the year 1350. In the fields there are two long-legged eagles placed opposite each other, whilst between them is a conventional tree, the framing of the fields and the bordering contain meagre plant ornaments. Two or three decades earlier the great picture by Simon Martini of Saint Louis of Toulouse was painted at San Lorenzo, Naples, where in all the fields of the carpet a double-eagle is repeated. This same adornment is noticeable in a carpet in Giotto's celebrated triptych in the sacristy of St. Peter's in Rome, which is from the close of the fourteenth century."

To this group of carpets we must doubtless ascribe a specimen preserved to our day — though the animals are changed into a Chinese representation, in dragons fighting with a phœnix — the carpet at the Kunstgewerbemuseum[241] in Berlin (Fig. 270). Bode[242] has been fortunate enough to recognize the same design in an Italian fresco by Dominico di Bartolo called the "Wedding of the Foundling" at Spedale, Sienna (Fig. 271), which was painted 1440—1444. I feel convinced, however, that this carpet is much older. It consisted originally of a great number of similar squares of which but two remain extant. The colours of this curious piece are very simple, the animals are red and blue, on what I should say, an almost Chinese Imperial yellow ground. The border has red ornaments on a black ground, a circumstance that also points to China. On the other hand I do not consider that the representation is that of the Ming arms, since the Chinese, as is the case with the Japanese and Arabs, have never had heraldic arms. This representation of a dragon fighting with a phœnix has always been very popular with the Chinese, and the five-clawed dragon is one of the emblems of imperial power in China.

The Chinese dragon was probably a very common motive, as we find it on a quite common bowl of green glazed pottery of the same kind as the people of Asia Minor work to this very day. It is roughly drawn in graffitto.[243]

It was at the commencement of the eleventh century that the Seljuks came from Central Asia to the plateaux of Asia Minor. Having conquered these opulent regions they began to think of passing from the troubles of a life spent in camp to the delights of town life. When making their triumphal entry, they found a moribund culture which still retained traces of a former glory. Konia and the other towns should now be rebuilt with more splendour than it had during the Roman and Byzantine periods. The citadel and the town were surrounded by walls, the gates being adorned with rich sculptures. In the Museum of Konia are preserved parts of these, amongst which the most important is that representing the Seljuk eagle supported by genii (Fig. 272—273). The idea is occidental, but the execution is Mongolian to such a degree that the heads of the genii are of a completely Chinese type. The arches were ornamented with sculptures representing animals that do not occur in Konia, but are found in the (Fig. 274—275) countries whence the Seljuks came, and not only is the type of the animals themselves Chinese, but this is also the case with regard to the touch in the work.

The first time I visited Konia in order to study its glorious monuments of Seljuk art, I was struck with their Chinese character; this first impression being strengthened and confirmed at each visit I have since paid to the mosques there. It does not appear in the outer form of the monuments, but so much the more in their inner decoration, and above all in the colouring, which in some instances has a completely Chinese effect. The peculiar combination of deep blue, or dark violet, almost black on a turquoise blue ground, is neither Arabian nor Persian, but true Chinese, and often found on Chinese cloisonné work. In my collection I have a couple of Chinese enamels from the sixteenth century, if not earlier, the colours of which bear a striking likeness to the faiences of Konia, and as they moreover have a pattern reminding one of Kufic letters, the resemblance is still more apparent. There is nothing surprising in the Seljuks getting artists and workmen to come to Konia from their own country when they once settled there, and began to erect mosques and palaces. In Asia Minor itself they seldom found many skilled artists, while from Byzantium there were none who dared to enter the service of the dreaded enemy.[244] Communication between China and Asia Minor was at that time rather lively, and not very bad, it

certainly took a little longer time than now, and travelling at that period was, perhaps, not more unsafe than at the present day.

An inscription proves that they really did import artists, if not from their own country, yet not so very far from it. In the year 1242 A.D. the Sirtcheli Mosque was built, a faience panel there bearing this inscription:[245] "Made by Mohammed, son of Mohammed, the architect from Tus". This town, the Mashad of our day, was at no great distance from Marv which was in close connection with China. We know that Tus already 617 A.H. (1220 A.D.) was destroyed by the Mongols, and never recovered from the devastation. At that time these places were not exclusively the seats of Persian art, which was more prevalent in the South and West of Persia, but were far too much in constant communication with their eastern neighbours not to be under their yoke, or entirely free from their influence. It is possible, even probable, that this Mohammed was one of those inhabitants who left the town after it had been destroyed by the Mongols.

Fig. 279 may also serve to prove that Chinese influence was at work in Asia Minor during the thirteenth century. It is the pommel of a European sword from the Middle Ages. The form is European, the material the tusk of a walrus, which Orientals sill value highly for the hilts of daggers. The ornamentation, which is about the same on both sides, consists of a lion mask, the mane being formed as leaf-like loblets. I think all will agree that its design is Chinese, not occidental. This piece is found in the neighbourhood of Kaisariah in Asia Minor, and possesses a certain interest with its admixture of European, Gothic and Chinese Art. Sword pommels of European work manship—though of metal—are now and again found in the earth of Asia Minor (Fig. 277—278). The griffon is not unlike the one on the door Fig. 283.

In the small, but most interesting museum at Konia is a relief in stucco, found at the Citadel Fig. 280. It represents two horsemen, one fighting with a lion, the other killing a dragon—the latter assuredly a reconstruction of St. George and the Dragon. What is peculiar is that they both have European Mediaeval swords in their hands, and that these are so correctly drawn that the round pommel is visible. I should be inclined to suppose that a European has had some hand in the execution of this small relief, the sole fragment remaining of a frieze that ran round the ceiling of one of the halls in the citadel of Ala-al-din at Konia.

In Ala-al-din's Mosque in Konia, which was finished 1220 A. D., are four carpets and two fragments that differ from all the others which to the number of several hundred cover the floor of this mosque, one of the most beautiful and most ancient in Turkey. Though in many ways differing they are nevertheless all of the same kind, and from the same period, viz. contemporaneous with the erection of the mosque. Their ground is decorated with a very simple pattern repeated many times. The border of these carpets, which is their characteristic feature, consists of Kufic decorative letters, which by their pompous form and large size are entirely different from all such letters known on other carpets. They are evidently scions of the magnificent Kufic writing that was in use at the commencement of the Caliphate, and from which period such beautiful specimens are to be found on the large vases of faience discovered at Rakkah, and of which there are some in private collections in Paris.[246]

The photographs I reproduce on Plate XXX I owe to the courtesy of H. R. H. Prince William of Sweden who, when visiting Konia, asked the Governor-general to have such made for this work,[247] and by order of H. H. the Grand Vizier, Ferid Pasha, they were executed.

Fig. 285. Small carpet copied after a velvet from about 1640. Asia Minor

One of the carpets has a whitish-red ground, ornamented with octagonals in red, and a border with Kufic letters, though of considerably smaller size than those previously mentioned. These octagonals are most decidedly a very ancient motive in these regions, but how far back they can be traced we cannot decide from want of material. I think these carpets are made in the, since the oldest times carpets producing country between Konia and the high Mountains of Eastern Asia Minor. It seems to me that the carpets I am going to describe are descendants of these early ones. The technique and wool seems to be the same.

The disposition of the ground in Fig. 281—282 is closely connected with those from Ala-al-din's mosque in Konia; but they are perhaps more than two centuries later. Bode says that he has found a similar design on a picture from about 1530. I think Fig. 281 is the older of the two and from about 1450. Such carpets are not very common in European collections. From the same centre of fabrication is

Fig. 294

Fig. 281. Carpet. Central Asia Minor about 1450. Museum of Industrial art in Düsseldorf

Fig. 282. Carpet. Central Asia Minor about 1550. Museum of Industrial art in Düsseldorf

Fig. 283. Part of carpet from Central Asia Minor. About 1550. Musée des Arts décoratifs in Paris.

Fig. 284. Part of a velvet from Brussa. About 1550. Orusheinaja Palata in Moscow

Fig. 286. Small carpet, showing angular tulips. Asia Minor about 1650

Fig. 294. Part of carpet with animals and men on horseback. Central Asia Minor. About 1550. Kaiser-Friedrich-Museum in Berlin

Fig. 281

Fig. 284

Fig. 286

Fig. 283

Fig. 282

Fig. 292

Fig. 289

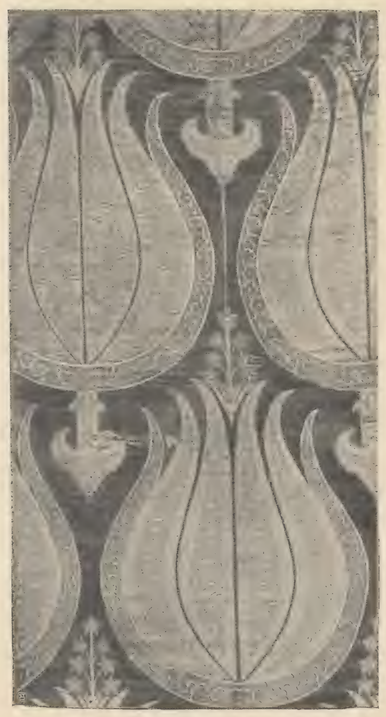

Fig. 291

Fig. 288

Fig. 287. Part of carpet from one of the mosques at Konia with a design taken from a brocade. Central Part of Asia Minor about 1600

Fig. 288. Velvet from a Sultan dress from about 1560. In the Imperial Treasury in Constantinople

Fig. 289. Carpet imitating these brocades. Central Asia Minor about 1600. Musée des Arts décoratifs in Paris

Fig. 290. Gold brocade from about 1560. Asia Minor. In the Imperial Treasury in Constantinople

Fig. 291. Gold brocade from about 1560. In a private collection in Paris

Fig. 292. Carpet with a design descending from a brocade from about 1560. Armenia or Central Asia Minor about 1650. Belongs to Mr. Kelekian in Constantinople

Fig. 287

Fig. 290

carpet Fig. 283 which can clearly be connected with a sixteenth century velvet from Asia Minor (Fig. 284). That this carpet was manufactured in Central Asia Minor is shown not only by the technique, but also by the small fields which form a kind of outer border on the narrow sides. This little border composed of a row of "mihrab"like fields traces its origin to the pieces of velvet, woven as covers for cushions of the divans which are so common in European collections. That such were even completely copied in carpet weaving is shown by Fig. 285 which is a true copy of such a piece of velvet from the beginning of the seventeenth century, only with other colours. Fig. 286 shows another copy of a velvet, but there the floral design is already stiffened into almost geometrical ornaments. It is quite natural that in these remote places the carpet weavers with pleasure

Fig. 293. Part of carpet. Central Asia Minor. About 1450. Victoria and Albert Museum in London

took the opportunity to get a fine design that was offered to them in the splendid velvets and brocades made near the Capital. In a future work I shall give a more detailed account of the manufacture of this beautiful velvet which played so great a rôle in Turkish art, and which is certainly of the most beautiful work ever made in a loom.

We have a few samples where the design is taken from brocades. Fig. 287 which should be the oldest and a work from Central Asia Minor shows itself to be a copy of a gold brocade from (Fig. 288) the later years of Soliman the Great (about 1550), now in the Imperial Treasury in the old Seraglio. The carpet in the Museum of Decorative Arts in Paris (Fig. 289), which Bode considered to be an echo from a fifteenth century carpet with facadelike ornamentation, — we now know that those are Spanish[248] — proves by its technique to be a work from Central Asia Minor. The pattern is taken from the silks of the middle of the sixteenth century (Fig. 290—291). A later carpet whose design is conventional, and whose plant motive has become almost unrecognisable is reproduced in Fig. 292. It has a woof of silk which is very rare in carpets from the eastern part of Asia Minor.

Already during the fifteenth century the carpet weavers of Central Asia Minor took their ideas from Persia. Fig. 293 shows a piece of carpet closely related to the manuscript (Fig. 66). It has the same arrangement of the stars held together with white bands with those knots which we have already found in the border of the carpets just described. The colours, though real Asia Minor, have also something that reminds us of the Timurid carpet shown in the miniatures. Even the Persian carpets with animals were copied by these weavers, who except the simplest design had so few which were of their own invention. Fig. 294 shows a fragment of such a copy which through the technique, yellow ground and design of the border proves to be closely connected with the other just described. A Persian weaver would never have made a carpet in that way.

Plate XXVIII is a reproduction of a very peculiar carpet, and the attempt to account for its place of origin has caused great diversity of opinion among learned men. The first carpet of this kind that excited attention in Europe was the one formerly belonging to Mr. Graf of Vienna, now in the Emperor Frederic's Museum in Berlin.[249] It was considered at that time unique. It is stated to have come from a mosque in Damascus, and Karabacek has read the words Homs (a place in Northern Syria) in the Kufic letters on one of the animals, and dates it back to the thirteenth century. Riegl considered it was from some place near the Chinese frontier, but of much later date. Of late years several of these carpets have come to light; in 1895 I saw one at Simonetti's at Rome, and Bode publishes[250] what I deem the same carpet as belonging to Bardini of Florence. The one reproduced on this plate was purchased by me in 1896 at Cairo, where it had come from the district beyond Konia. Since then several specimens have appeared in the bazaars of Constantinople (Fig. 295). As a rule they have been said to be derived from Kuba in the Caucasus. Anyone who has visited Kuba, or knows anything about its carpet making, will feel convinced that they do not come from there. After inconceivable pains and constant interrogation of the carpet importers of Constantinople, with regard to the place where these carpets really were obtained, I have succeeded in ascertaining that they all came from the most inaccessible districts of what is now Armenia, where they had been in mosques and churches or old families until they were sold. The fact that they come from the district of Van and Sivas explains why they arrived to Europe so recently, since it is only of late years that these districts have been exploited by carpet dealers.

I had always felt certain that these carpets were derived from some mountainous district, but the question was to find in which district they had been made, and I very soon was convinced that they could not be from the Caucasus, nor from the mountains of Western Persia, or those of the west of Asia Minor, thus leaving only the unknown mountainous regions of Eastern Asia Minor, and I shall now produce evidence that they really are from this source.

From various quarters the correctness of my hypothesis that these carpets are from Armenia has been disputed, as also that they are from so early an epoch as the thirteenth century.

Fig. 295

Fig. 296. Carpet with an Armenian inscription, dated 1684

Fig. 298

Fig. 295. Carpet from Armenia. About 1400 A.D.

Fig. 298. Carpet from Armenia. About 1700. Belongs to Mr. T. Kafaroff in Constantinople

Fig. 297. Part of a large carpet in a mosque at Nigde in Asia Minor. Probably about 1500

Quite recently I have become the possessor of a very remarkable Armenian manuscript dated 1201 A.D. It was written by the copyist Stephan in the monastery Avak Vank at the foot of the mountain Sebouh in the province of Taranaghiatz in the fifteenth year of the reign of Leon, King of Armenia.[251] Several chapters begin with purely oriental arabesques, powerfully designed and coloured with the same tints and combination of colouring as occur in these carpets, above all the so characteristic violet-kirmiz — tint that is not known in any other region and so peculiar to the Armenian mountainous districts. This kirmiz was since very oldest times quite characteristic of these districts, and we still find it in rather modern carpets made by those tribes nomading between Konia and the mountains of Armenia.

With regard to the design it will be easy to prove that it is derived from Chinese models. The dragons, alone or fighting with a phoenix, the harts jumping towards the trunk of a tree, the running bulls, panthers, hares and birds are invariably arranged in pairs, and of Chinese style. On a sculptured stone from Konia (Fig. 274) there are dragons of a Chinese character, though they resemble more closely those on the tower of Bab i Talisman at Baghdad, built in 1221 A.D. The dragons of the carpet remind us more of the extended dragons that are found on robes of state worn by the Mongolian dignitaries. The large pointed palmettes are doubtless also derived from China.

I have already called attention to the fact that the division of the carpet itself bears a certain affinity to the Mongolian-Persian carpets described in Chapter II. (Fig. 59), with large leaves dividing the ground of the carpet into fields, and that the design is drawn so as to be viewed from the one narrow side whence the pattern spreads upwards, and not, as in most other cases in carpets made subsequently, that the pattern spreads to all four sides from a central point. The former is a reliable proof of archaism.

This pattern has been copied for a considerable length of time, the various stages being discernable, thus a chronology can be arranged of which a very important link is formed by a carpet dated 1680 A.D. (Fig. 296). It proves so much affinity, and has so many reminiscences of the more ancient carpets that there can be no doubt of the connection between them, and even before I had the inscription interpreted, I felt convinced there was a difference of time of from three to four hundred years. The eminent Armenian linguist M. Norayr de Bysance at Stockholm was good enough to interpret the inscription for me, it being as follows: "I, the sinful Gouhar, have made this with my own hands, may anyone reading this pray for my obtaining grace. In the year 1129." This date according to the Armenian calendar answers to 1680 A.D. It is thus easy to fix a date for the carpet represented on Plate XXIX, which should probably be assigned to the very end of the eighteenth century, and by these means we have a whole series of Armenian carpets from the middle of the eighteenth century to our own day, since the fabrication still continues in exactly the same style as this last mentioned carpet.

Besides these carpets which must have been made in a particular district of Armenia, more especially of late years, we know of a goodly number from these mountainous regions that, as regards technique and colouring, bear a close affinity to them, but in design are totally different. Among these carpets copies can be found from almost every kind of Persian carpet, at any rate during the entire eighteenth century. In these regions they seem to have had no style of their own, but simply copied whatsoever they came across. These carpets were, as a rule, pretty large, six to seven metres in length, and of a corresponding width. (Plate XXXI).

A carpet that appears to be copied from the grand carpets of the Mongolian period is Fig. 297 which is said to be superb as to colouring. It is preserved in the Mosque at Nigde. I have only seen the copy that H. H. the Grand-Vizier Ferid Pasha has caused to be made of it. To judge by that it must be a carpet from rather early date, not later than about 1500.

The splendid Herat carpets with their large palmettes have often been used as models, more especially those from the close of the seventeenth century (Fig. 298). Most usual of all are the copies of carpets made in Ferahan and Jushagan in the middle or close of the eighteenth century. Similar copies (Fig. 299) are offered for sale almost daily in Constantinople. They have as a rule a charming colour harmony, far more pleasing to European eyes than most other oriental carpets. Some compete with the Gothic tapestries in the charm of red colouring, while others, in their greens and pinks, possess the sweet grace of the period of Louis XVI. In my collection I have a carpet with a light green ground, and all the other colours attuned thereafter, which, as regards colouring, has the same effect as a gobelin by Boucher or Audran, and which well matches the pale gold and ravishing silk of the Rococo. These Armenian carpets, when they are to be obtained in good condition, are extremely suitable for European rooms decorated in the style of the eighteenth century. Unfortunately they are too often repaired, and that badly.

The most ordinary colour is deep blue or red, though white now and then occurs. Pink is more rare as a ground than green. In the pattern the violet colour is never missing. These carpets are invariably entirely of wool, both pile, weft and warp. The people at Sivas used to invest all their money in carpets, as people in Europe deposit their funds in banks, or in the Middle Ages invested in silver and goldwork. These carpets are heirlooms, but if there is, for instance, only one fine carpet to be inherited by two or more, they prefer, instead of selling it, to cut it to pieces, and then, perhaps, sell each piece separately. In the same way the Persians do also, and spoil many a splendid piece, but the people at Sivas are most unwilling to sell their heirlooms, they prefer to starve, and have the house full of fine carpets.

In Karadagh, the mountainous regions between Southern Caucasus and the present Empire of Persia, from time out of mind a carpet industry has existed that has, probably, been very little effected

Fig. 302. Carpet, decorated with ornamental Kufic letters. Shirvan work. South Caucasus, about 1800

Fig. 301. Carpet from Asia Minor, copied after a South Caucasian original from about 1700

Fig. 304. Carpet, copied after an old Armenian original from about 1500. South Caucasus

Fig. 303. Decorative Kufic inscription, engraved on copper. Egypt, about 1300. Arabian Museum in Cairo

Fig. 299. Carpet from Armenia or South Caucasus. Victoria and Albert Museum in London. About 1800

by its southern neighbours. Fig. 300 reproduces a carpet from these regions which, owing to its subdued colours and rich design, is supposed by Persian connoisseurs to be a very ancient carpet. Having carefully compared it with numerous other carpets of the same kind, I have come to the conclusion that it is the most ancient of all which I have seen. It is not only during the very latest decades that similar carpets have been common in Europe. They seem to have been imported in great quantities during the Middle Ages, as they are often seen on old pictures, and amongst others is a similar carpet represented in the copy of the Roman, written by King René of Anjou "Cœur d'amour épris", which belonged to himself.[252]

The first miniature of this wonderful manuscript represents the bedroom of the king, where the floor is covered with "Samani" carpets, doubtless of oriental origin, proving that they had found their way to Europe already at that time. In front of the king's bed, as also before the couch to the right, carpets are spread. The latter, as regards design and colour, is of exactly the same type as this, and so we can trace its origin back at least to the middle of the fifteenth century. The other carpet is from Asia Minor, and of a far more usual pattern. This miniature is, however, remarkable for another reason, since one of the personages has on his coat a border embroidered with gold-thread, on which an Arabian inscription is still plainly apparent, which states that the gold-embroidered bordering was a gift to a Grand-Amir of Egypt from the Mamluk Sultan Baybars; on the one sleeve the date of his accession 895 A. H. (1422 A. D.) is observable. This border must have been in the possession of King René, otherwise his Court painter and valet de chambre, Barthélemy de Clerc, who executed these wonderful miniatures, could not possibly have drawn them with such detail. We find the same carpets very little changed on pictures of Peccori, Pinturicchio and van der Goes.[253] Probably the import has been very large as they were surely already then very cheap and not difficult to get from Caucasus.

In Armenia and on its western side this pattern has been copied with only small modifications. The short ends have the mihrab border, and only one border surrounds the whole carpet (Fig. 301). Of course the violet kirmiz is introduced. On the other hand a true Asia Minor pattern has been copied in Shirvan. Fig. 302 shows a carpet whose only pattern are ornamental Kufic letters.[253a] It is interesting to see how long this arrangement of them has been executed in the same style. Fig. 303 is taken from an engraved panel in copper made in Egypt during the Mamluk time. Is it not as if this had served as a model for the Kufic letters on the carpet? I cannot here enter into the question as to whether the carpet weavers have got this arrangement of the letters from Egypt, or if it is a transformation of the large letters in use during the Caliphate. It is very probable that the art of the Mamluks had through Syria a great influence on Asia Minor.

Plate XXXIII and Fig. 304[254] show two carpets which technically must be ascribed to South Caucasus. The design is a descendant of the bold design from the carpet during the Mongolian period. If the modifications have been made in Armenia or directly by the Caucasian weavers is not easy to say, but I think it very likely that they are copies after Armenian carpets. The different designs still made in both South and North Caucasus are certainly also derived from very old ones; but as I know so few old samples corresponding with these patterns I cannot prove it. It would be an interesting task to search the origins of all these different designs. Studies on the spot would certainly give good results, but only after very long time.

Fig. 300. Carpet from Shirvan in South Caucasus from about 1700. The same design has been made there since oldest time, at least since the XIV. century

CHAPTER XIII.
CARPETS FROM THE TURKISH DOMINION IN ASIA MINOR

After the dominion of the Seljuks in Asia Minor had succumbed, another Turkish tribe, which would one day play a greater rôle in Europe than any other Eastern race, came into power. In the middle of the fourteenth century Sultan Orkhan had taken Brussa, and thus commenced the long list of Turkish victories, only broken for a short time by the defeat of Bayazid by Timur at Angora. About 1500 the Turks were again masters over the whole of Asia Minor. The fifteenth century was not exactly a period in which the arts could flourish in those districts which were overrun by roving armies. The manufacture of the fancy carpets with animals had vanished, probably in consequence of the aversion of the Turks to living creatures, which find no place in their art in the same way as in Arabian art or in that which has its source in China. The Turks love arabesques and flowers. The former were ready to hand, and had already been used for a long time by the various people of Asia Minor, though only in the simplest carpets, the fantastic animals having played the principal rôle. The Turks were too much occupied in their conquests to be able to think of ordering patterns for carpets. They bought such as were offered them. It was only after Constantinople had been captured that they first began to think of art, and of giving the carpet weavers motives after their own taste. Only arabesques were used right up to the beginning of the sixteenth century. The carpets we possess from this early period are not of so many different types nor very common, and are to be found, perhaps, as often on early Italian paintings as in the original. The best collections belong to Dr. Bode and to the Kaiser-Friedrich-Museum in Berlin. The Turkish sources are exceedingly sparing in information about the manufactory of carpets, and even in the list of presents of ambassadors only very little notice is given to them, generally only the number and the size, and never where they came from, or how they looked. The European inventories of the sixteenth century certainly mention Turkish carpets very often, but in such a short way that we cannot draw any conclusions as to the place where they were made. Neither do they occur often in the older European travel literature. I give here an extract from Pierre Belon[255] who travelled in Asia Minor in the time of Soliman the Great: "Tous les tapis coupés qu'on apporte de Turquie sont seulement faits à la ville de Cogne (Konia) en Cilicie jusqu'à Carachan, ville de Paphlagonie. Nous avons dit que les fins chamelots sont faits de poil de chèvres à Angora qui est la première ville de Cappadocie, et les tapis sont aussi faits de poils de chèvres, mais ceux qu'ont fait au Caire ne sont guère beaux car ils sont seulement tissus en toile bigarré. Ceux d'Adana sont faits en feutres fort legers et mou à se coucher dessus." But I think that studies in the correspondence of the different Levant companies would give information at least about the prices of that time. Cardinal Mazarin's inventory,[256] which is such a splendid source of information about objects of art from the seventeenth century, describes several, and even "Le mobilier de la couronne" of Louis XIV.[257] contains information concerning them, but not enough to settle the question as to where they were made.

Fig. 305 represents one of the best and at the same time most frequent patterns which occur. Bode[258] says of them: "This kind of carpet, with rich and vivid colours, mostly on a red or dull green ground, is in original just as frequently met with in the Tyrol and Southern Germany as in Italy, but up to the present has not appeared in Spain. In pictures it appears from about the middle of the fifteenth to the middle of the sixteenth centuries, preponderating in Italian, but also in single German pictures. Some of the most important of those in which the design of the carpet is particularly recognizable may here be enumerated: Mantegna's famous picture of the Madonna in S. Zeno at Verona[259] from the year 1459, Carpaccio's Ursula cycle 1495 in the Academy at Venice, Pinturicchio's frescoes in the library at Siena from 1505, a pair of pictures of the Madonna by Dom. Ghirlandajo[260] in the Academy at Florence, about 1480, and by Seb. Mainardi in the Gallery at Naples; Raffaelino's early picture of the Madonna in the Berlin Gallery, the Family of Licinio Prodenone at Hampton Court from the year 1524, Bassano's picture of the Madonna in the Pinakothek at Munich, H. Holbein's portrait of Gisze from 1532, in the Berlin Gallery, and his "Two Ambassadors", in the National Gallery in London, about 1533; the fresco of Piero della Francesca in San Francesco at Rimini from the year 1451, the Annunciation by Baldovinetti at S. Miniato at Florence, about 1460, the early masterpiece of Credi in the Cathedral at Pistoja, about 1480, Ercole Roberti's Madonna enthroned in the Brera at Mailand, about 1480, and at the same place pictures by Francesco Bonsignori and Gaudenzio Ferrari, Mantegna's frescoes in the Castle at Mantua, soon after 1460, Badile's picture of the Madonna in the Museum at Verona from 1546, and a portrait of a man by Parmegianino of the same date at the Museum at Naples, &c., &c. Only once have I seen a carpet of this pattern, and that most certainly in the older design, in a considerably later picture: a large portrait of the Lord Mayor of the City of London in the National Gallery in London, where one can see the carpet spread out over the whole table. This picture, the work of a Netherlander working in England, was painted in 1604. The unusual appearance of this carpet on a picture of so much later date is clearly explained by the fact that the artist represented the honourable citizens of London in their Guildhall where the carpet had already served as a table cover for a number of decades." I think Bode is perfectly correct in this conjecture.

Fig. 306. Embroidered copy of a carpet from Asia Minor, dated 1533. Swiss work. National Museum in Zürich

Fig. 305. Carpet. Asia Minor about 1500. Belongs to Dr. W. Bode, Berlin

Fig. 307. Carpet. Asia Minor about 1500. Belongs to Dr. W. Bode, Berlin

Fig. 308. Carpet. Asia Minor about 1500. Belongs to Dr. W. Bode, Berlin

Fig. 309. Carpet. Asia Minor about 1500. Belongs to Dr. W. Bode, Berlin

Fig. 310. Embroidered copy of an Asia Minor carpet. Swiss work, dated 1609. National Museum in Zürich

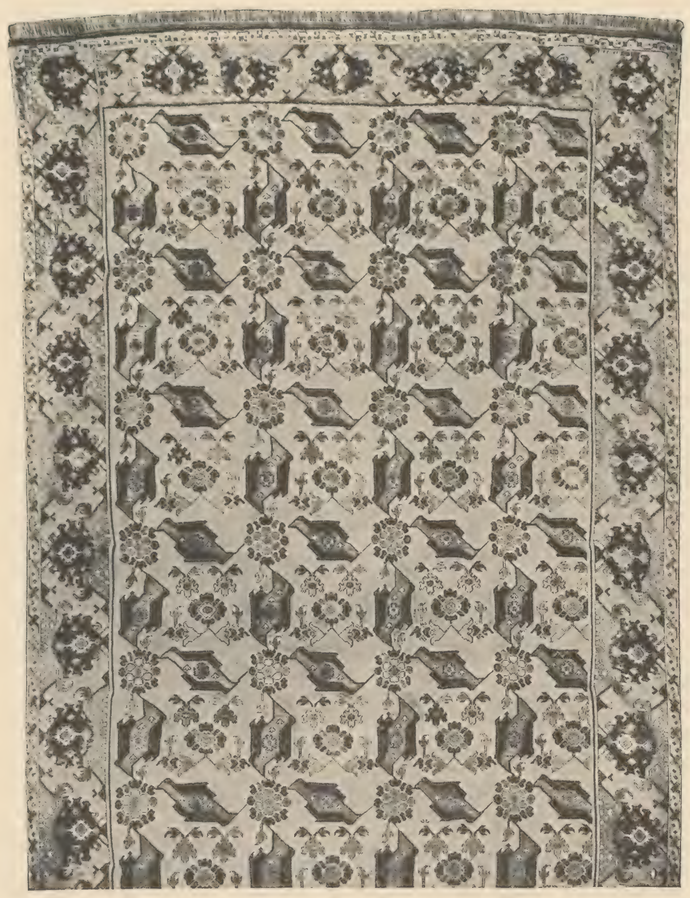

Fig. 314. Carpet with white ground. Middle of Asia Minor. About 1550. Belongs to Dr. W. Bode in Berlin

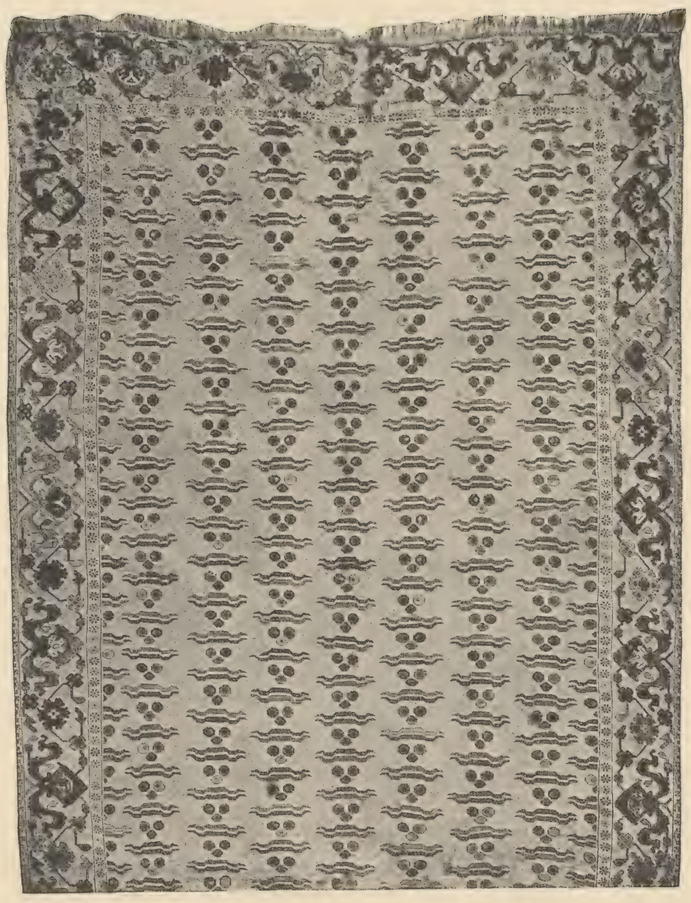

Fig. 326. Carpet with white ground. Middle of Asia Minor. About 1550. Belongs to Dr. W. Bode in Berlin

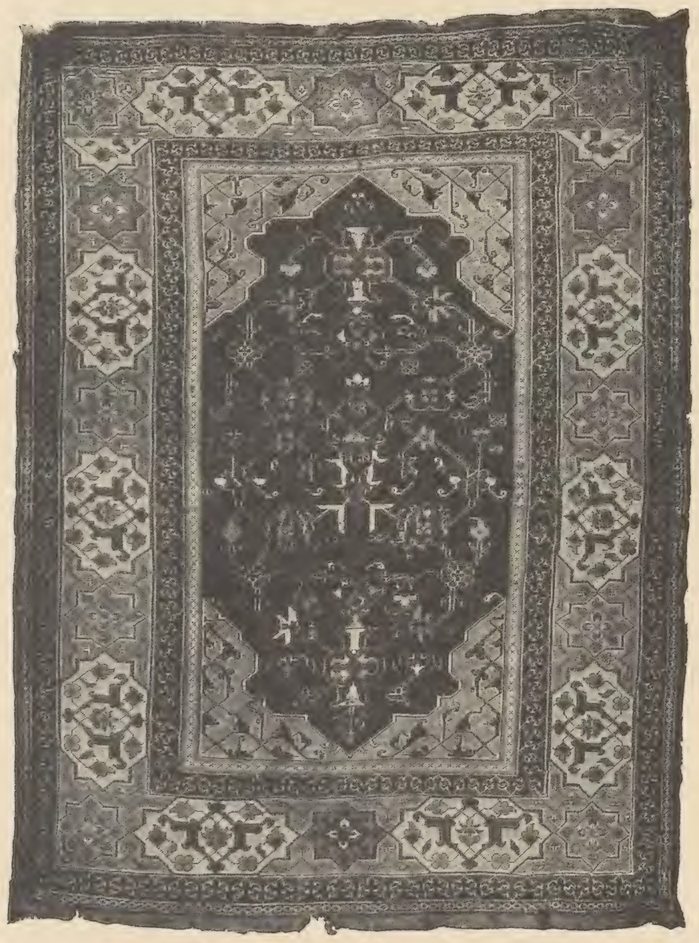

Fig. 324. Carpet. Asia Minor. About 1600.

Fig. 312. Part of a carpet from a picture by Girolamo dei Libri. Museo Civico, Verona

Fig. 311

Fig. 311. Carpet with arabesques and ornamental Kufic letters in the border. Middle of Asia Minor about 1500. Belongs to Baron Tucher in Vienna. After Bode

Fig. 313

Fig. 313. Part of a carpet from a picture by Lorenzo Lotto in the Church of SS. Giovanni e Paolo in Venice

Geometrical patterns of such kind in manifold and fanciful designs have been developed in the carpets of the fifteenth century. Proof of this is seen in the paintings of this period, Italian as well as Dutch, in which we frequently meet with carpets of this kind, which nearly always reveal new patterns. The pictures of Hans Memling are remarkably rich in such patterns, while others are to be found in the pictures of Baldovinetti, Ghirlandajo, Raffaelino del Garbo, Crivelli, Carpaccio, Foppa and numerous contemporary artists, and in the beginning of the sixteenth century especially of Holbein. The latest picture in which a carpet of this kind, with a particularly beautiful and rich pattern, is to be met with is a portrait of Sof. Anguissola in the Raczyński Gallery in Berlin, of the year 1560: the artist, however, evidently made use of a carpet here, which was already several decades old."[261] Fig. 307 to 309 show some originals of such carpets which are not often met with. In the Orient I have never seen them; not even in the mosques. Bode has collected these in Italy where they were preserved in the churches. These patterns are probably the forerunners of those used by the weavers of Bergama in the seventeenth and eighteenth centuries. The combination of colours is the same, but the design is much simplified. Even these later specimens are rare. The finest I know of belongs to the German Ambassador in Constantinople, Baron Marschall von Bieberstein.

The commonest pattern is illustrated in Fig. 311. Quantities[262] of them are supposed to have been made and the pattern to have been very little changed for a couple of centuries. Hundreds of the originals of the same pattern are to be found in Europe, and it also occurs in old paintings much more frequently than anywhere. From the pictures an uncommonly long permanence of the manufacture of this pattern in very little altered design appears, through almost two complete centuries we can follow it in the pictures. The pattern of this carpet consists of the stiff tendril work in completely angular form with full flowers depicted like pomegranates and the arabesques as ground." In these carpets we have to do with a genuine Asia Minor pattern free from any Persian influence. I have already pointed out the resemblance that exists between these arabesques and those on the large carpets made about 1500 in North Persia. Perhaps they are derived from the same source as the beautiful arabesques during the Caliphate.

The oldest pictures in which Bode[263] has found this pattern are the works of the Venetian School, pictures by Lorenzo Lotto, Girolami dei Libri, in S. Georgio in Braida, about 1520, and in the Museo Civico at Verona, dated 1530, by Luca Longhi, from 1542, the supposed portrait of Cesar Borgio, perhaps by Bronzino, which in 1891 was removed from the Borghese Gallery to the collection of Baron Alphonse Rothschild (about 1535), &c., &c. The pattern occurs to an enormous number in the works of the later Netherland artists, both Flemish and Dutch. Jan Brueghel, Frans Francken, Cornelis de Vos, Simon de Vos, Hendrik van Steenwyck and other Antwerp painters have evidently possessed various carpets of this kind, so often do they introduce them into their pictures. They were just as frequent in the studios of the Dutch artists, as the pictures of G. Metsu, G. Terborch, Jan Steen, B. Fabritius, G. Bronkchorst, Nic. Maes, P. de Hooch, G. Schalken and many others sufficiently prove. Later, at the close of the seventeenth century, I can no longer find in paintings this pattern, which soon after the middle of the seventeenth century was the most prevalent in Holland."

The[264] origin of this pattern (Fig. 314), which shows rhomboidal figures (explained as oriental birds on both sides, but more probably to be referred back to vegetable forms) in regular arrangement between strewn flowers, I could not find out, as it has no more immediate relationship with any other pattern, and in addition remains absolutely unchanged in design. The date of the origin of this carpet is disclosed through its appearance in a painting of Varotari in the Gallery of the Eremitage in St. Petersburg, about 1625, and on a plafond of Peter Candid's in the Residence at Munich, which was painted about 1600. Consequently we shall have to assign a period somewhere in the second half of the sixteenth and the commencement of the seventeenth century as the date of the manufacture of this kind of carpet."

Carpets of this kind, generally in a very bad state, are not so seldom to be me with in Turkish mosques. I cannot support Bode's contention that these carpets are of such late origin. On the contrary, I think that the few examples left are from such older times, and that in them we see a survival of the old manufacture, because we do not find any Persian motives in them. Their borders go back, for example, to the old carpets from Armenia, and, I think they are made somewhere near the eastern part of Asia Minor, and that is the reason why they are so seldom met with in Europe.

It is probable enough that the older masters in their pictures painted the carpets in somewhat too conventional style, and gave them a somewhat too hard and stiff appearance, and consequently altered their real character. "This[265] was the case with Jan van Eyck and his pupil, Petrus Cristus, who introduced Gothic motives into them; it was also the case with various old Italian masters, as amongst others a small picture of Fra Angelico in the Academy at Florence, Piero della Francesco's altar picture with Federigo of Urbina in the Brera, Baldovinetti's picture of the Madonna and his Annunciation in the Uffizi at Florence, and a fresco of Foppa's from the year 1485 in the Brera sufficiently prove. Holbein is quite reliable, as his fidelity of reproduction also extended to eastern carpets, for the introduction of which into his pictures he possessed a special predilection."

This was also partly the case with Memling, in whose enthroned Madonnas the carpet at Mary's feet is seldom missing. The colours of these carpets are rich and strong, the ground is mostly yellow or red, the borders are narrow and of neat, angular design, while sometimes their derivation from plant forms may be guessed. The carpets are mostly small, the pattern of the inner field in them is as a rule repeated four or six times."

Fig. 317. Carpet from Ushak. About 1560. Belonging to Count Gregor Stroganoff in Rome. After Bode

Fig. 320. Carpet from Ushak. About 1620. Belongs to Baron Tucher in Vienna. After Bode

Fig. 318. Carpet from Ushak. About 1550. Belongs to Dr. W. Bode in Berlin

Fig. 325. Carpet from Asia Minor, probably Bergama. About 1560. Belongs to Dr. W. Bode in Berlin

Fig. 322. Large prayer carpet as they were generally made for the Turkish mosques. Ushak work from the end of 1500. In a private collection in Berlin

Fig. 323. Magnificent faiance panel in the Library of the St. Sophia Mosque in Constantinople

Fig. 319. Carpet from Ushak. About the end of 1500. Belongs to Dr. W. Bode in Berlin

Fig. 315. Carpet from Ushak. About 1530. Belongs to Dr. W. Bode in Berlin

Fig. 327. Large carpet from the Imperial manufactories in Asia Minor. About the end of 1500. Musée des Arts décoratifs in Paris

Fig. 332. Saddle cover in silk brocade. Asia Minor beginning of 1600. Orusheinaja Palata in Moscow

Fig. 328. Large carpet from the Imperial manufactories in Asia Minor. About 1600. Kaiser-Friedrich-Museum in Berlin

Fig. 331. Prayer carpet from the Imperial manufactories in Asia Minor. About the end of 1500. Belongs to H.I.M. the Emperor of Austria. Schönbrunn Palace

Fig. 331

Fig. 328

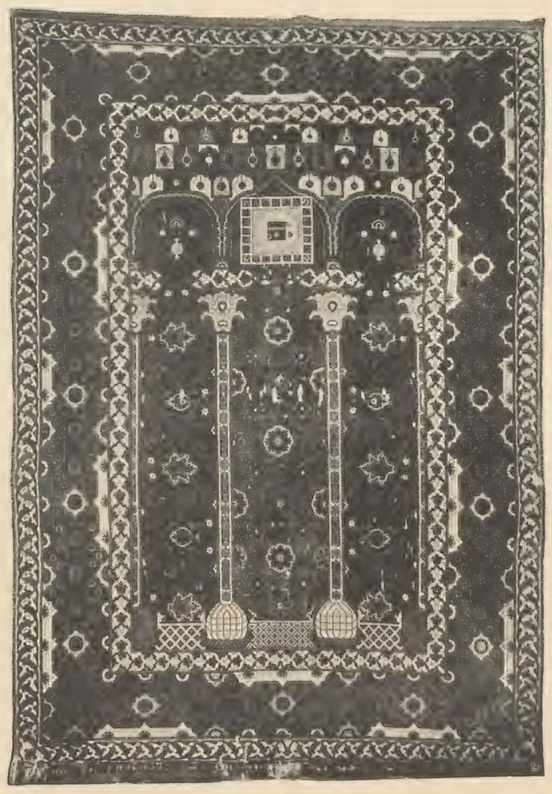

Fig. 337

Fig. 334

Fig. 336

Fig. 334. Prayer carpet from Asia Minor about 1550. Kaiser-Friedrich-Museum in Berlin

Fig. 335. Prayer carpet from about 1550. Asia Minor. Imperial Museum in Constantinople

Fig. 336. Prayer carpet from Asia Minor about 1550. National Museum of Munich

Fig. 337. Prayer carpet from the Mosque of Shaykh Sadr eddin in Konia. Asia Minor about 1550

Fig. 335

As Lessing[266] has reproduced such a large number of these patterns, I think I need not enter further into any description of them, but may refer those who are interested in the study of these details to his work.

Very few carpets during the fifteenth century have a design which could be connected with Persia. Fig. 315 shows a carpet decorated with large stars of a style resembling those in the manuscript from the period of Shah Rukh (Fig. 66).

When Sultan Soliman the Great had conquered Tabris (1534) and caused workmen of all sorts to settle in the western part of Asia Minor that brilliant style in the Turkish art began which prevailed during the whole of the sixteenth century and that really ought be named after its founder.

The carpet art in Asia Minor after the beginning of the sixteenth century, seems altogether—naturally with the exception of the nomad carpets—to rest on Persian types. The oldest Ushak carpets, now so much in demand in Germany, with their strong blue and red colours, are nothing else, as their design denotes, than copies of the large carpets of North Persia with a star in the centre. Plate XXXIII represents one of the oldest carpets made after Persian pattern in Asia Minor. We see that the Persian design has been preserved in its entirety; some details the weavers have not understood how to copy, such as the complicated border with interlaced arabesques have been simplified. The make shows its Asia Minor, not Persian origin. The weft is of red wool, as is often the case later in the carpets of Asia Minor. But above all the colours have altered. The red has become more brick-red. This and blue are the principal colours. Nearly all the fine shades have vanished, or been reduced to a minimum. The honest, straight Turkish character has replaced the Persian refinement. There is the same difference between these carpets and their colouring as between the people who made them.

Another copy of a Persian original is Fig. 316. Here the border of a Tabris carpet is used not only as a border, but also to cover in broad stripes the whole ground, thus showing how poor the imagination of the Turkish weaver was, as he could not find any other motive to put in the midst of the carpet. He was also unable to copy all the fine details of the original. Those he did not leave out, he simplified. The colours are not so varied and refined as the Persian ones. Still it is a very fine piece of colour, better than most other Ushak carpets.

This star design soon changed into Fig. 317. The large central star in the Persian carpets has become a medallion. The corner motive built up of a quarter of the central star has vanished, and in its stead the half of the medallion is repeated at the end of the carpet. The ground between these medallions is partly filled with half stars proceeding from the long sides, partly with the fine leaf scrolls borrowed from the Persians, but mostly in only one colour, blue or yellow, without all the fine shades of the Persian ones. As time went on the pattern was more and more simplified. During the progress of the ages we can see how, one after the other, the richer motives were left out. In the eighteenth century it is only with the greatest difficulty that we can ascertain what the pattern really was. To that point it was misunderstood. At the same time the colours became simpler, only red and blue and some green. To this very day the industry at Ushak continues in the same colours, the design and make becoming coarser and coarser (Fig. 318—320).

Countless quantities of these carpets were exported to Europe during the sixteenth, seventeenth and eighteenth centuries. From the eighteenth and nineteenth centuries thousands of carpets are to be found in the mosques of the Turkish Empire. European pictures are not rare either. The oldest carpet Bode[267] mentions, is in a picture of the family of Henry VIII., painted to the order of Queen Elizabeth, about 1570. In a picture by Zurbaran from the

Fig. 316. Part of a carpet in Tabriz style. Ushak work, about 1550

year 1622 we find a similar one, and also in a portrait by Velazquez of Princess Margaret in the Court Museum in Vienna, painted in 1656. In Sweden carpets of this description are often found in pictures by Ehrenstrahl—Court painter to King Charles XI.—at the end of the seventeenth century. Bode maintains that no carpets of the good old pattern occur in pictures after the year 1656.

This star[268] and medallion motive has also been used in many other combinations at the same time, and in the same place of fabrication. One can trace the origin of this kind of carpet on pictures from the middle of the sixteenth to the middle of the seventeenth century, and certainly in all countries which at that time imported them from the East. Among the paintings in which peculiarly characteristic examples of such carpets occur, I mention the celebrated picture of Paris Bordone (Fig. 321), "The Ring", in the Academy at Venice,

which was painted about the middle of the sixteenth century. Here the Doge sits on a beautiful carpet of this kind. From the year 1614 dates a large portrait, with a carpet of this nature, by Marcus Gerard who worked in England. A similar carpet lies on the floor in a painting of Zurbaran, of about twenty or thirty years later date, in the Gallery Raczyński in Berlin."

In Constantinople is one of the largest collections of these Ushak carpets. In a valley at Okmeidan, the place where former Sultans enjoyed themselves in archery and javelin throwing, lies a most charming little mosque embedded in large plane trees and gloomy cypresses. It was probably built by the famous architect Sinan for the great Turkish naval hero Piale Pasha, Chio's conqueror, between 1565 and 1570. No less than fourteen large Ushak carpets are still preserved there. Amongst them is a large one, six metres long, with a yellow arabesque pattern on a red ground (Fig. 311), as well as one with a white ground of the type of Fig. 314. This fact is of importance for determining the date of this type of carpet as they all were given to the mosque by its builder.

An even larger collection of old Ushak carpets exists in the Mosque of Selim I. at Adrianople. There not only are these patterns common, but also another of which I know only a couple of examples in European collections. Fig. 322, which was for sale in Berlin some years ago, shows the type, though by no means a good example of it. In those lying at Adrianople the fields are filled with much better designed trees of different kinds in full blossom. That the Turks were masters in this decoration is shown by Fig. 323 which represents a faience panel in the library of the Mosque of Aja Sofia, perhaps the most beautiful faience ever made in Turkey. As so fine examples have not been seen in Europe, I am sorry I could not obtain photographs of the carpets in Adrianople, but my request was met with objections of various kinds.[269]

Smaller carpets of the same kind and from the same place of fabrication are very often met with in European collections. Bode[270] reproduces a pattern which also occurs in pictures from the middle of the sixteenth century, as, for example, in a double portrait of Queen Mary and Henry VIII. at Althorp, about 1550—1560, in a portrait by Francesco Veneziano from the year 1561, in the possession of Mr. Holford at Westonbirt, in several pictures by Tintoretto, e.g. in the Brera at Mailand, in a small picture by Rottenhammer in the Berlin Gallery, from the beginning of the seventeenth century, in a picture by Matteo Rosseli, in the Academy at Florence, which originates from about 1620, &c. At a much later period they are not to be found in paintings."

Still commoner are carpets of the type of Fig. 324. The[271] date of their origin is determined by pictures of the Dutch School, in which they occur frequently, as in the works of Th. de Keyser, C. de Vos, C. Netscher, Jan Vercolje, A. de Snaphaan and others, and seldom in those of the later Italian painters, such as B. Castiglione. The latest pictures, in which I found a reproduction of such a carpet, are the large portrait of the Empress Maria Theresia in the Belvedere by Battoni and in the Gallery of the Eremitage in St. Petersburg. Accordingly the origin of this kind of carpet may be dated approximately between the beginning of the seventeenth and the middle of the eighteenth centuries. During this period the Dutch carried on a lively trade with the coast of Asia Minor and European Turkey, and consequently we can understand the frequent appearance of these in Dutch pictures. The abundance of such carpets in the churches of Siebenbürgen, &c., is explained by the fact that in Kronstadt for every hundred carpets which passed through the town a certain percentage should be given up as a tax. Such carpets were often found in former times in Italian churches, and most belong to the commonest products of Turkish art in Europe. The older ones many a time show well designed flowers in the central medallion. The fields into which the border is divided show Persian influence.

Fig. 321. Part of the picture "The Ring of the Doge" by Paris Bordone in the Accademia in Venice

A curious and rare carpet is represented by Fig. 326. Over the white ground are strewn three small balls and a pair of small bands pointed at the ends not unlike the stripes of a tiger skin. The three balls were very common during the sixteenth century in Turkey. We find this motive on silk and velvet, in embroidery and on faience. The tomb of Selim II.[272] in Stambul is covered with a red silk embroidered with these balls, and a gold brocade on the same tomb has this motive in its splendid design. They are also found, of enormous size, embroidered on the caftans, probably belonging to the same Sultan in the Imperial Treasury in Constantinople. During the time of Sultan Ahmed they were very common on faiences, but only in the Imperial mosques. There they were often joined with the stripes I consider the tiger stripes, and which at least in Persia were an Imperial prerogative. I am also certain these three balls were the same.

The signification of these three curious balls, which look like half moons whose cusps are joined, has long been a matter of conjecture. They have been brought into connection with the arms of the Strozzi family which they resemble with only this difference that the moon's cusps are turned outwards whilst those of the Turkish are always

Fig. 341. Prayer carpet from Asia Minor, about 1700. After Bode

Fig. 340. Prayer carpet, dated 1110 (1699 A.D.). Ladik, Asia Minor. Belongs to Mr. T. Kafaroff in Constantinople

Fig. 338. Prayer carpet from Giordes. Asia Minor, about the end of 1600. In the Mosque of Shaykh Sadr eddin in Konia

Fig. 339. Prayer carpet from Ladik in Asia Minor, about 1700. In the Mosque Ala-al-din in Konia

turned inwards. They have been brought in connection with the arms of the Piccolomini family, where the three moons are arranged on a ribbon. Karabacek considers these balls are the eyes and mouth of the bull, and that they are a sign of strength and wisdom. It is possible these explanations are

Fig. 329. Part of a carpet from the Imperial manufactories in Asia Minor. About 1600. Museum of Industrial Art in Leipzig

correct, but I cannot omit to point out a circumstance which according to my idea proves that the origin of this sign comes from further East. The Spanish ambassador to the Court of Timur at Samarkand, 1403—1406, says in a description of one of its great buildings:[273] "On the top of this doorway was the figure of a lion and of a sun which are the arms of the Lord of Samarkand, and though they say that Timur Beg ordered this palace to be built, I believe the former Lord of Samarkand gave the order, because the sun and lion which are here represented are the arms of the Lords of Samarkand, and those which Timur bears are three circles like "O"s drawn in this manner, and this has to signify that he is the Lord of the three parts of the world. He ordered this device to be stamped on the coins and on everything he had, and for this reason, I think some other Lord must have commenced this palace before the time of Timur Beg. The Lord has these three "O"s on his seals, and he has ordered that those who are tributary to him shall have them stamped on the coins of their countries."

And in truth these three rings or balls are found on the coins of Timur. Would it be too daring to suppose they were introduced into Turkey through Timur after he had defeated the Turks at Angora in 1402? I am sure such is the case. When Timur conquered Asia Minor he, of course, compelled all the small Sultans, as also Gonzales de Clavijo states, to use his own arms on every thing where he himself used it. This was a sign of his sovereignty. After the Turks had overthrown the power of Timur the use of it continued perhaps without knowing its real meaning. That is not unlikely, because the three balls are in themselves amongst the Tatars a sign of good luck. And it is very likely they were aware of its symbol of power. It is certain that not every one had the right to put the three balls on his cloths. We know so very little of all these small peculiarities of the Orientals, and they play a much greater rôle as we imagine. In Bukhara the width of the stripes of the caftans are regulated after the rank of the wearer, and it is only the highest dignitaries who have the right of using broad stripes. In the same way I am sure these balls had their special meaning.

When in Persia the Court liked to have carpets made of a costlier material than wool, silk carpets were made. In the same way in Turkey carpets for the Court were made of Angora sheep wool. The warp often consists of silk, and even the weft sometimes of green silk. The weaving is loose, so that these carpets were more suitable for table covers or draperies, and we find also in the Victoria and Albert Museum a table cloth of European sixteenth century form made of such carpet. The fine wool in the pile has no great capacity for wear, and many carpets of this kind are quite worn out in spite of the fact that they were evidently not much used as floor carpets. The colour of the ground is nearly always a dark cherry red, often merging into brown, in my opinion not a pretty colour. The patterns are in blue, green, red, very much black and white, but without variety of shades. The larger carpets often have one or more medallions—most frequently with light blue ground with splendid arabesque designs in yellow or white in the centre. The ground is filled with hyacinths, carnations, tulips, roses and curved leaves, the three first named, as is well known, being the favourite flowers of the Turks. The characteristic tigerstripe formed pair of

Fig. 330. Part of a carpet from the Imperial manufactories in Asia Minor. About 1600. Ethnographical Museum in Stockholm

bands occur more often in these carpets than in any other. May that not also form a proof that they were a special fabrication, and probably reserved for the Court? Palmettes also occur, but they are never designed in the same way as in Persia. Their edges are, so to speak, fringed. The design on these carpets is very like the faiences which were made at the end

of the sixteenth century and the beginning of the seventeenth, particularly during the reign of Sultan Ahmed (1603 to 1617). There are only a few in which the design approaches the magnificent so-called Damascus faiences which are not made in Syria where a different kind of faience was produced, but in the North of Asia Minor. I may be allowed to reserve my proof of this assertion until the appearance of my forthcoming work on Turkish art. Also the Asia Minor faiences which were formerly called Rhodos-ware show a more severe and pure design than do these carpets. Most of the gold brocades which were made in several towns of Asia Minor during the time of Soliman the Great and his immediate successors are more severe in design than these carpets. The later silk stuffs which can be assigned to the same period as the carpets are very rare. In the Treasury in Moscow is a saddle cloth (Fig. 332) which certainly came as a present with other precious things, mostly stately products of Turkish goldsmiths' work, to the Czar in the beginning of the seventeenth century.

Carpets of this kind are not very rare in European[274] collections (Fig. 328—330). Many seem to have been there since long time. One of the finest, richest and of all the freshest in colour belongs to the Musée des Arts décoratifs in Paris (Fig. 327). The blue ground is a happy change from the usual dull red one. It is a breath of Persian art over this carpet which has something of the beauty of the fine so-called Damascus plates. Not only large carpets were made, but also prayer carpets, of which some fine samples are in different collections (Fig. 331). Some of them have simple unicoloured prayerniches, others are richly decorated.

As these carpets form of themselves a separate group in design and technique widely different from all other carpets made at the same time in Asia Minor I do not hesitate—though I cannot furnish any documentary evidence of this whatever—to regard them as the product of a special manufactory—probably Imperial, certainly a predecessor of the Imperial Manufactory in Hereke which was founded under the protection of the present Sultan H.I.M. Abdul Hamid. Perhaps researches in the Turkish archives might lead to a more accurate settlement of the matter. I do not think this manufacture lasted longer than into the seventeenth century.

Dr. Sarre asserts in a newly edited work[275] that these carpets are from Damascus. He seems to have entirely forgotten that Selim I. conquered Syria in 1517 and took away its best workmen to Constantinople and that the Syrian style that prevailed during the Mamluk has nothing common with these rich flower designs. Egypt proves best how the art flourished in a country conquered by Selim. These elegantly drawn carpets must have been made during a rich period. I think he has no other proof of a carpet industry in Syria than the European sources which talk about Damascene carpets. As far as I have learned through serious studies in the matter it is only for about a century that carpets have been made in Syria, and those do not show a very artistic standard. But since the Middle Ages Damascus has been the chief place of export for carpets from Upper Mesopotamia and even Western Persia, and I think that is the reason why the European sources call so many carpets Damascene. It is probably the resemblance to the so-called Damascus faiences which has induced Dr. Sarre to make this statement. I thought all students of Oriental art agreed now that these splendid plates were not made in Syria, and that they only did not agree as to which town in Asia Minor these masterpieces of faience ought to be assigned.

Fig. 333 shows part of a very rare carpet. I know only one by Bardini and one in the Kaiser-Friedrich-Museum. The design is floral, but rather stiff and not very interesting. But it has a combination of colours which is quite extraordinary, especially the black ground—through age the black

Fig. 333. Carpet Asia Minor. About 1650

has become dark brown — and the large white spots. This carpet proves better than most others that the design was made and the colours were arranged to be seen in shortening. If one looks at this carpet from a distance it has the most charming combination of colours, and if hung against a wall it is ugly, and the colours look rough and coarse. Seen from a distance and in shortening the white and yellow play quite a different, though not so striking part.

In Persia the prayer carpets did not play the same rôle as in Turkey. There they were often made of silk, velvet or embroidered; or simply of sheepskin and more seldom in carpet work. That so few Persian prayer carpets are known cannot depend on the fanaticism of the Persians. From Turkey thousands and thousands of such carpets have reached Europe, but they had better stayed there. Most of them are of very poor quality both as to design and work. It is incomprehensible that collectors who know the splendid Oriental carpets can be so fond of such poor work as the Giordes and Kula carpets, which one now sees in almost every collection.

Very few old prayer carpets from the good period have come to Europe. One of the finest as to colour[276] is Fig. 334 in dark blue and red. It is very rare that we see a carpet of which the wool is so well preserved. It gives an idea how deep and rich the colours of the old carpets were. Another, probably from the same place of manufacture, is in the Imperial Museum in Constantinople. This unites both fine colours and exquisite drawing. It is, perhaps, the most charming Turkish prayer carpet I have seen, and I regret that I have not been able to reproduce it in colour. Two carpets[277] (Fig. 336—337) are of the same family, and show many Persian motives. Even the colours are copied after the Persian.

The great number of prayer carpets filling European collections are from the three large carpet centres Giordes,[278] Kula and Ladik. As most of them are made after 1800, I do not treat them in this work. Especially in Giordes European motives were used at the end of the eighteenth century, and its carpets are the most uninteresting of all made in the East. Fig. 338 shows one where the hyacinth plays a great rôle in the border which was very common during the seventeenth century. This plant was always treated with great skill by the Turks. Fig. 339—340 are two typical samples of the Ladik carpet: in one we see stiffened tulips in the border, although the carpet is dated as early as 1110 (1699). Fig. 341 shows a Kula[279] carpet, but of such early and rare type as one very seldom finds in the Orient. The later ones have also the arche, but not in so good design. Many a collector of prayer carpets, especially in Germany thinks perhaps that I have devoted too few words to these beloved carpets, but I consider them of so little value artistically and historically that they really need not many more words spent on them.

CHAPTER XIV. ORIENTAL CARPETS COPIED IN SPAIN AND OTHER COUNTRIES IN EUROPE

It is astonishing that in Venice which was so closely connected with the East and especially with Turkey copies of oriental carpets were never made. I think the only explanation of this is that the originals were so cheap that it was useless to imitate them. Many oriental workmen were especially after the conquest of Egypt by the Turks (1517), busy in Venice, where the skilful inlayers of bronze with silver, bookbinders, leatherworkers and weavers continued their work, but in somewhat European style. From Turkey especially bookbinders and leatherworkers went there, but they were probably not Turks, but Armenians and other Asiatic people, as the Turks never liked to work themselves, but to command. Only much later, in the eighteenth century, copies of oriental carpets were made there, but they are of no value.

During the early Middle Ages the art of making carpets spread to Spain through the Arabs, though they were never great carpet weavers. After the Fatimid time next to nothing had been made in Egypt, and in the other Arabian provinces, such as Syria, carpets have never been made. Those so-called Damascene or Syrian carpets all went from Upper Mesopotamia or were made by the Nomads in the neighbourhood. Along the north coast of Africa the Arabs have at some places made carpets, but of such bad quality that they need not be considered. All good carpets used in this part of the Mohammedan world were imported. The Arabs in North Africa never had any high art. In Spain again they developed an art as fine as the best the East had accomplished, although the brilliant Arabian art there was mostly architectural or sculptural. The charming ivory boxes from the early Middle Ages are with very few exceptions as fine, if not better than the best the artists in Baghdad made. In their later enamels on gold ground and their filigree work they attain the highest excellence of art. The Spanish textiles in silk have their own style even if they are not so rich and interesting as the Arabian or Asia Minor ones.

Carpets[280] were probably made in Spain at a very early date. We know that the oldest notice of them is from the middle of 1100, when the geographer Idrizi says that in Chinchilla (in the province of Nueva) they make woollen carpets which cannot be imitated in any place depending on the air and water. Ibn Said (1214—1286) says that in Tantala in the province of Murcia they make carpets which are highly esteemed in the East. The two earliest Spanish carpets I know of are in the Kaiser-Friedrich-Museum in Berlin. One of them was considered by Bode as Asia Minor work till Dr. F. Sarre proved that it was of Spanish origin, and showed

Fig. 344. Carpet from Spain. About 1500. Victoria and Albert Museum in London

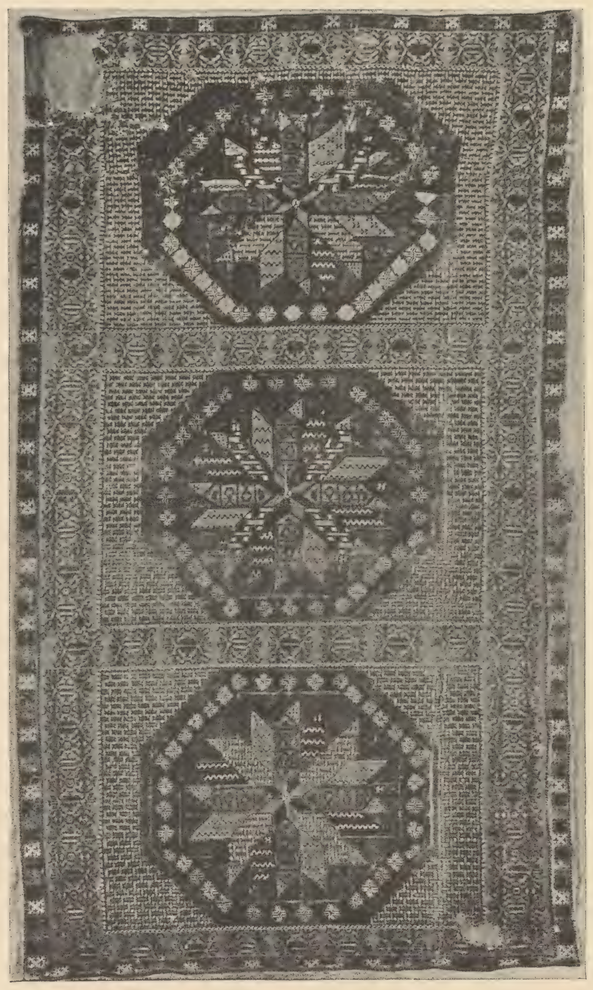

Fig. 342. Carpet from Spain. About 1400. Victoria and Albert Museum in London

Fig. 343. Carpet from Spain. About 1500. Kaiser-Friedrich-Museum in Berlin

Fig. 346. Carpet from Spain, copied after an Arabian silk. About 1500. Victoria and Albert Museum in London

Fig. 348.

Fig. 347.

Fig. 347. Embroidered carpet from Spain, copied after a Herat Carpet. About 1600. Victoria and Albert Museum in London

Fig. 348. Carpet copied from a Turkish carpet, but with the double eagles in the border. Spain about 1600. Victoria and Albert Museum in London

Fig. 349. Carpet copied after a Turkish original with the word "Trinidad" knotted in it. Spain about 1600. Victoria and Albert Museum in London

Fig. 349.

Fig. 351. Carpet with European design, embroidered. Spain, about 1650. Victoria and Albert Museum in London

Fig. 350. Carpet with European design. Spain, about 1550. Victoria and Albert Museum in London

Fig. 352. Carpet with animals, copied after a Persian carpet. Spain, about 1600. Victoria and Albert Museum in London

Fig. 353. Carpet with European design. Late 1600. Spain.

that it was in close connection with another carpet which bears Spanish arms on a ground decorated with plain geometrical patterns. Both have in the border Kufic letters of the thin peculiar Spanish style, so different to the bold broad ones we know from Egypt or the Caliphate. Another early carpet (Fig. 341) is in the Victoria and Albert Museum. It is decorated with octagonals on a ground with geometrical pattern. In the octagonals are many pointed stars. The character of the details in this carpet closely resembles the other two. The stars seem to be a rearrangement of Caucasian stars as on Fig. 300. It is quite likely that these, probably very cheap carpets were imported already before 1450, when we first found them in France and Italy.

Fig. 345. Carpet, copied after a Spanish silk. Spain, about 1550. Kunstgewerbemuseum in Berlin

The carpets from 1500 are quite different in appearance and colours. They have already lost all their Oriental character, and the colours especially are those found in manuscripts from 1500, a beautiful brick red, green and a little yellow replacing the gold in the manuscripts. Most of these carpets (Fig. 342) are decorated with wreaths of leaves and flowers, or fruits resembling those round the Madonnas of Luca della Robbia. There is no doubt that the design is purely European, inasmuch as the borders are perfectly copied from renaissance borders. It is only the technique which points to the east, the remainder is western. Karabacek pretends that they are from the Greek islands. I have never seen anything from there which could induce me to agree with him. The people of the Greek islands have mostly worked in Turkish or Italian style, but their colours are quite different. I have never seen carpets from there. That Venetian documents talk about "tappeti Rhodesi" proves very little, as in the Orient things are very often named after the place from whence they are exported. So are the Khotan carpets named Samarkand, or the Turkoman carpets Bukhara. Every fine carpet in Persia is called Isfahan from the time of Shah Abbas. We must not forget that all Europeans are still called Francs. Fig. 343 is another of the same kind, with quite a renaissance border, just as another (Fig. 346) is surely copied from a Spanish silk stuff. Fig. 345 is made after a well known Spanish-Arabian silk from the fifteenth century, with the exception that the border is quite European. The very common carpets from Asia Minor, with dark green ground and geometrical pattern in squares with much white, have been copied in Spain in the sixteenth century. From there this kind has been brought to England, and copied on a carpet of undoubtedly English make dated 1604, which is now in the Victoria and Albert Museum.

During the seventeenth century a large number of Persian carpets from Herat were imported into Spain through Portugal, and the Spaniards began to copy them, not only in weaving, but also on embroidery (Fig. 346), and when at the same time the carpets from the Imperial manufactories in Turkey were imported, they were also copied. Fig. 347 shows one, the border of which is decorated with the double eagle repeated the whole length of it. The border of Fig. 348 also dates back to a Turkish carpet, but the Spaniards have not known the real meaning of the design in the midst. They have only tried to reproduce the colours of the original, but even those have been changed; yellow becoming more and more the predominating colour. During the seventeenth century carpets were also made with very few signs of Oriental style (Fig. 350—353). Some are of silk and woven in a way that resembles the "velours frisé" and not "découpé", in which the Spanish weavers in the sixteenth century excelled. But most are from the eighteenth century.

I must confess that I am not an admirer of the Spanish carpets, even though amongst the very earliest one can occasionally find specimens of fine colour and good design. The later ones are really bad as to work, design and colour. They have all the qualities of a copy, or still worse, those of a copy made after a copy of a not very fine original, and I cannot understand how collectors[281] can be so keen on acquiring them. I much prefer a good old Caucasian or Turcoman carpet; for they are at least originals.

To Spain or its near neighbour Morrocco[282] should be ascribed the carpets which are generally called Syrian. The colours are not Oriental, but true Spanish green and red. If one only judged according to the geometrical pattern, Upper Mesopotamia would, perhaps, be considered as their origin, and the wool resembling the Angora wool would give support to this supposition. But in this part they have never made carpets of silk, and we find such a one, and a very large one belonging to the Austrian Emperor. Bode says that he has found this kind on pictures from 1480—1550, and believes they are Syrian. In Syria they did not at that time make any carpets, and to make such in silk shows already a high development. I cannot find a single detail that directly points to Asia Minor, except the arrangement of the centre, but that could as well have been made in any place in Africa. Those carpets have probably been made during a long period.

About the end of the sixteenth and the beginning of the seventeenth century copies of Oriental carpets seem to have been very popular in England. We find one with the arms of Queen Elizabeth

which must be considered as an English[283] translation of an Oriental carpet. In the History of Hampton Court Palace during the Tudor period we find the following interesting pages concerning the great purchase of Oriental carpets which Cardinal Wolsey made. Unfortunately all these carpets seem to have been lost.

Wolsey had great difficulty in procuring carpets of a quality rich enough to match such splendid hangings, and to decorate his gorgeous rooms. For foot carpets (mats), cupboard carpets, window carpets and table carpets (table covers), he was content with such as could be purchased in England. Several table carpets of wool were, indeed, of English make, some having thereon three large and four small roundels with mullets in them of divers colours having a small border of white, green, blue, red and yellow upon black, and a larger border of white, yellow, blue and green upon red; others wrought with roses of divers colours, in the outer borders, pearled with white, others with roses and pomegranates, the outer border being of yellow and sad tawny — a description that has a very decided aesthetic ring about it. Of window carpets he had a hundred or more, some with red roses and knots of yellow, the borders of red and green knots, some with the ground full of small flowers and three great flowers, the borders blue, some with the ground red branched with yellow, and a border of white knots upon green, others with white flowers and crosses, and many similar patterns."

But for the floors of his more sumptuous chambers, such as his oak-panelled room, he was satisfied with nothing less than the choicest carpets from the East. In an audience which he accorded the Venetian ambassador on June 21st 1518, his right reverend lordship requested him very earnestly to use his influence with some Venetian merchants trading in the Levant, to procure him (he paying for the same) certain choice carpets and other articles, but above all the carpets. Giustinian told Wolsey he did not know if there were any to be had, but if so he should have them. "I suspect," remarked the ambassador, "that he will not be accommodated, which will prove a serious detriment to us; whereas had he received twelve or fifteen small handsome carpets, he would have been extremely satisfied." In the following November, however, the Cardinal was offered seven very handsome Damascene carpets by some Venetian merchants with whom he had been extremely angry, and who sought to conciliate him in this manner through the influence of Giustinian. But Wolsey would not deign to accept the carpets as a gift from them; and it was only after some demur that he consented to receive them as the joint gift of the ambassador and the merchants. He had no compunction, however, about receiving such things as presents from foreign states; for Giustinian, who returned to Venice not long after this, stated in a special report on England which he made to the Doge and Senate, that "Cardinal Wolsey is very anxious for the Signory to send him a hundred Damascene carpets for which he has asked several times, and expected to receive them by the last galleys". The ambassador urged the Senate to make the present, "as even should the Signory itself not choose to incur the expense, the slightest hint to the London factory would induce that body to take it on themselves", and this gift in the ambassador's opinion "might easily settle the affair of the wines of Candia", that is to say, induce the repeal of the duties on sack imported by Venetian subjects. "But to discuss the matter further," added he, "until the Cardinal receives his 100 carpets, would be idle." "This present," he says further, "might make him pass a decree in our favour; and, at any rate, it would render the Cardinal friendly to our nation in other matters." The Signory apparently took this view, for in Wolsey's Inventory is a reference to sixty carpets received from Venice on the 24th of October, 1521."

CHAPTER XV.
THE INFLUENCE FROM ASIA MINOR ON THE TEXTILE ART OF SWEDEN

It is really very peculiar that we in Sweden and Scandinavia from days of yore have possessed a textile art which is widely different from that of the rest of Europe, while it bears a close resemblance to that of the East, more especially that of Asia Minor. Its colouring is so strikingly Oriental, that I have many a time deemed a tissue seen at a distance Oriental, and only on approaching more closely, after observing its details and technique, have noticed that it was Scandinavian. That in Sweden in the sixteenth century we used to copy in embroidery the Oriental carpets is not surprising, as these carpets then began to appear in the North, and as they were not obtainable by all, owing to their costliness, they were copied in embroidery. Similar carpets were made not only in Sweden, but also in other countries, e.g. Spain and Switzerland. These, however, are totally different from the haute-lisse tissues that are still extant in Scandinavia from the sixteenth and eighteenth centuries, and which are assuredly the scions of similar tissues from days of yore. These haute-lisse tissues point in colour as also in the drawing of certain animals so plainly back to the designs of Asia Minor during the twelfth and thirteenth centuries that there must be some connection between them.

During the early Middle Ages the relations between Sweden and the East were very closely connected as is proved by the quantity of Kufic coins that have been found in the earth of Sweden, and, although those are mostly from the ninth and first half of the tenth century, I think this trade went on long down in the Middle Ages, as is

Fig. 358. Rock-crystal. Mesopotamia. XI. century

Fig. 357. Oliphant in ivory. XI. century. Musée du Louvre in Paris

Fig. 359. Woollen stuff woven in Sweden in Byzantine style. XIII. or XIV. century. Nordish Museum in Stockholm

Fig. 355. Baptismal font in stone from Svanhals church in Sweden. XIII. century, now in the Historical Museum in Stockholm

Fig. 354. Baptismal font in stone from Stora Aby church in Sweden

Fig. 356. Baptismal font in stone in Byzantine style from Tingstad church in Sweden, now in the Historical Museum in Stockholm

Fig. 363. Mosaic embroidery on cloth. Swedish work from late Middle Ages. Historical Museum in Stockholm

Fig. 364. Fragment of a mosaic embroidery on cloth. Swedish work from late Middle Ages. Historical Museum in Stockholm

Fig. 361. Haute-lisse weaving from Scania in Sweden, dated 1753. In Asia Minor style. Belonging to Mr. Anders Zorn, Mora, Sweden

Fig. 362. With border in Asia Minor style. Haute-lisse weaving made in Norway in the XVII. century. Belonging to Mr. Anders Zorn, Mora, Sweden

Fig. 360. Haute-lisse weaving in Asia Minor style. Made in Scania 1781. Belonging to Mr. Anders Zorn, Mora, Sweden

proved by a little piece of Oriental pottery found in a Swedish grave[284] and by the fine Persian-Mongolian silver cup found at Gotland (Fig. 51). The Arabian trade was much more developed than one now imagines. I have found an Arabian silver cup from the eleventh or twelfth century with a Kufic inscription in a tomb in the North of Siberia, close to Surgut, at the river Ob. It is very likely that already at that time rich silk stuffs were imported into Sweden, but they were surely more reserved for the richest people, and too difficult to copy. That is the reason why they have not had that influence upon the national Swedish art that they should have had.

In Sweden we have several baptismal fonts decorated with animals under architectural arches. These animals have such a distinct Oriental character that there can be no question about their origin. They must come from the East, and from the country between the Syrian coast and the Upper Euphrates (Fig. 354—355). The so characteristic long tongue of the animals, the end of which is transformed into a leaf, is a pure Oriental motive, not known before in western art, but often if not always found in Asia Minor. Even baptismal fonts of quite Byzantine character are found in Sweden (Fig. 356), and mountings with double eagles that strongly resemble those of Byzantium and of the Seljuks have also been unearthed there. The Danish collections are much richer in objects from the early Middle Ages, and in the National Museum[285] in Copenhagen we find many pieces of quite Oriental style. Amongst them one piece of wood with a square field in which is sculptured a curious beast with a long leafshaped tongue so exactly like the little piece of rock-crystal (Fig. 357) that this could very well have served as a model. This rock-crystal was probably worked in Mesopotamia about 1000. In the same Museum is a relief in stone representing two lions walking, whose eyes are formed by sharply defined circles, and whose tails end in a bird's head. These two details were entirely foreign to art in the North in the twelfth century. The lions are so well drawn that the models cannot have been executed by an artist who had never seen the king of beasts. They must be derived from an Oriental prototype. An exactly similar lion executed on a small bronze cast has been found near Kaisaryah in Asia Minor. May it not well be supposed that a similar mounting or other piece has been taken to the North, and there served as a model for such a relief in stone?

The purely Oriental representation of two affronted beasts standing upright with the sacred tree between them has also been found in Denmark. Here is not the place to enter into these questions which I have touched upon in order to explain the influence of Asia Minor on the textile art of Sweden and the whole of Scandinavia. The best way to clear up this question is a close study of the Oriental oliphants, although their animals generally are a little more naturalistic. These and the animals of the Arabian art of Sicily[286] will prove of the greatest importance for the history of art of the Scandinavian Middle Ages.

I have not yet enough material to go into details concerning the textile art of Island, but I cannot omit to point out how there almost only Byzantine and Oriental motives are found, and that even very late in the eighteenth century these old designs were copied. If somebody would undertake a serious study of the Islandic textil art, I am sure he would very soon prove that most of its motives are Eastern. In the little museum at Reikiavik[287] are a few splendid Byzantine embroideries and other pieces which must have been conserved on this far isle since the time of the Vikings who had brought them home from Byzance.

In a church in the North of Sweden, in Jemtland was found a fragment of a woollen stuff (Fig. 359) which is of great importance for this question. The arrangement and the technique are surely Byzantine, but instead of copying the Byzantine animals or birds the weaver has set in a Viking ship, a quite angular bird and other ornaments that are no more Byzantine, but which were better known to him. This stuff[288] could also very likely have been made after the description of a Byzantine stuff somebody has seen.

As was stated before, the most common motive in Eastern Asia Minor was a fantastic animal surrounded by a circle that already there for technical reasons was changed in the carpets to an octagon. This same motive we repeatedly find in Scandinavia with the same technique. I am convinced that these animals were as often woven in ordinary carpets as in the "kilim" technique, i. e. haute-lisse. Kilims are even now used as often if not oftener than carpets for covering floors in the villages of Asia Minor, being as strong and far cheaper than carpets. We are aware that these animal motives were general just in Southern Asia Minor and in Upper Mesopotamia.

In the haute-lisse weavings from the south of Sweden we find often a hartlike animal with a long leafshaped tongue enclosed in an octagonal frame ornamented with small animals, an arrangement that we found on the silk tissue adorned with Hercules (Fig. 38). Round this inner frame there is an outer one formed of a runner which, though angular and stiff, is of the same kind as the runner of leaves that is so often a decoration of ancient oriental objects. Around the tissue is a frame formed of the motive so common in Asia Minor, the zigzag in different colours. This is often found on kilims to this very day, and it occurs on kilims in the Ala-al-din Mosque at Konia that, perhaps, date from the very earliest days and with which, as regards combination of colouring and wool, they completely coincide. This zigzag motive, which owing to technique is so frequent in the velvet of Kashan, seldom occurs in Persian kilim, and to my knowledge it has been found on but a few carpets from Kirman where it is employed in the same manner as in this Scanian tissue, i. e. as an outer bordering. This Scanian textile is dated as late as 1781 (Fig. 360), though, curiously enough, it appears much older than that which is dated 1753 (Fig. 361).

It may, perhaps, be urged in opposition to my opinion that these Scanian fabrics are copies of early Asiatic tissues that they may be copies from a later period, from the sixteenth or even eighteenth century. To this objection I must reply that as early as the close of the fifteenth century these ani-

mal representations entirely ceased to be used in Asia Minor. Owing to the new patterns and style that were introduced by the workmen obtained from Persia, and which spread with astonishing rapidity over the whole of Asia Minor, all the old designs were destroyed with the exception of the very simplest that still exist. It is not at all improbable that the older patterns were prohibited by Imperial order, as the Sunnite Turks, who were now masters of Asia Minor, hate representations of living creatures. Such intervention in the very smallest details of the private interests of his subjects is to this very day nothing unusual for the Sultan, the father of his people. Three years ago an Imperial Irade was issued that strictly forbade the use of those primitive carts with massive wooden wheels which have been in use from time out of mind in Asia Minor, the creaking of which is the only sound which breaks the wonderful quiet that reigns in the steppes of Asia Minor. Irades have been issued concerning the most trivial details of the dress of the Turks, e. g. the colour of the tassel of their fez.

If we inspect another tissue (Fig. 362) — entirely setting aside the centre which is derived from Bible History — we find that the frame surrounding this biblical representation contains animals placed in the same manner as in the carpet represented in Plate XXVIII; the animals in particular bearing a great resemblance in drawing to those that are seen on the aforesaid carpet. Moreover the outer border is divided and grouped in a manner that greatly reminds one of that on the Armenia carpet, the eight-pointed star and the peculiar clasps seen in this tissue occur also in the same way in the border of the carpet.

As regards colouring, curiously enough, this also completely coincides. The haute-lisse that is reproduced in Grosch's[289] large work, and one that is in the possession of the great Swedish artist, Mr. Anders Zorn of Mora in the North of Sweden, are with regard to colouring so like the carpets which in the thirteenth century were made in Armenia that it is not impossible, that the Scandinavians obtained the idea of their combination of colours from this source. Whence could this unique combination of colours be derived otherwise or reach these high latitudes in those ancient days? It is impossible to believe that its origin was spontaneous: simple patterns and simple colour combinations may arise spontaneously at different places, but not such complicated colouring as in these. It is certainly curious that simultaneously certain details are drawn in the same manner, though it would have been far more easy to take them from the patterns that were usually employed during the sixteenth and seventeenth centuries at the place where the fabric was woven. No, it was an ancient tradition that forced its way out without the weaver really knowing why he used them instead of the more modern. Or did he copy some now lost fabric from a period nearer that time when his forefathers visited Asia Minor and took the variegated tissues home to the North?

The Historical Museum at Stockholm has a few extraordinary embroideries in application on cloths from the end of the Middle Ages different from all others which I have seen (Fig. 363—364). There is the same kind of decoration: phantastical animals enclosed in a ring ornamented with a foliage scroll. These are certainly also to be brought into connection with Asia Minor. Through the technique the animals have lost a great deal of their Oriental character, but they are not Swedish. The colours, mostly red and blue, resemble also the carpets of Asia Minor.

All these facts seem perhaps extraordinary, but we must not forget that Sweden was in very lively connection with the Orient in the eleventh and twelfth centuries, not only through Russia, but also directly. Scandinavian ships sailed in the Mediterranean almost every year, and we have still many written documents concerning these travels which were not always friendly. The Runic inscriptions from the second half of the eleventh century found in Sweden relate often the story of men who went to the Land of the Greeks which certainly means not only Byzance, but also the whole coast of Asia Minor, and probably even the interior. The Imperial guard at Byzance was, perhaps, not the only where Scandinavians served. These Swedes have left a written document upon a monument which until a couple of hundred years ago was on its place: the great marble lion which was brought from Pireus to the Arsenal in Venice.

The Norwegian "Tales of the Kings" contain a relation of Harald Haardraade, who in 1035—1037 was taking part in the war in Syria and Armenia, previous to going with the Greeks to Sicily in 1038. He remained many winters in Africa, and obtained many chattels, gold and all kinds of works of art.

Concerning the Sons of Magnus (1103—1130) it is related that they received a message that if they would take service at Miklagaard (Byzance) they would be given much property, and a vast number of Sigurd Jorsalafarar's men remained at Miklagaard, and in 1153 Eskil Skalke with his men went there.

This and more the Tales relate. It is highly probable that these men, whose number was pretty large, took with them from the land where they had been in service some momentoes, either in the form of precious articles taken as loot or booty, or obtained by purchase. The Turkish soldiers who in our own days come from the interior, and enter service in Constantinople buy souvenirs in the capital of the Sultan. I have myself witnessed a riot occasioned by the officers forbidding the soldiers to waste their money by expending their pay on such souvenirs that were offered for sale just as they left the barracks on their way home after a long term of service. In my opinion things are not very greatly changed, nor were our forefathers much more civilized, or other minded than the Kurdish soldiers of the present day. They were, probably, just as wild and ungovernable, and equally attracted by any glitter. Even supposing that they did not purchase stuffs so as to make a display on their return home, their clothes they had with them became assuredly after some years of wear so worn that they were no longer usable, and they were forced to buy new, being obliged to content themselves with what the country produced. We know that the oriental stuffs even in Byzantium played a

great rôle. The oriental merchants were certainly very numerous there since they had their own mosque. This mosque could scarcely have been erected for other than merchants. In the Byzantine administration the followers of the Prophet being decidedly but few. Even should the Scandinavians not need to buy clothes, they certainly needed coverlets for the long seavoyage to a colder climate, and for this purpose "kilim" was extremely suitable. Kilims were at that time surely as cheap as now, thus quite within the means of the soldiers.

I scarcely think that human character has so greatly changed since that time that the home-staying wives and daughters refrained from entreating their husbands and fathers at the moment of departure to bring them back something from the wonderland to which they were bound. It is my conviction that later the women at home tried to show that they were just as clever in weaving as the Orientals, and that they tried to imitate these richly decorated stuffs and fabrics. It is equally certain that they did not attain the fineness of the original, that much became more angular, and many details were omitted, but the chief characteristics were nevertheless the same.

If somebody who knows thoroughly well the Eastern and the Scandinavian art would continue these studies on the spot in Upper Mesopotamia, I am sure he would arrive to the most astonishing results. I am absolutely sure that the Eastern influence upon the Scandinavian art is so great that it will change the whole history of our early art.

CHAPTER XVI. THE MANUFACTURING OF CARPETS IN THE ORIENT

Not only in Persia, but also in Turkey were carpets made generally only in four sizes. "Khali" are named those more than 3 metres long and of corresponding width. The usual size of the Khali is about 5—6 metres and about 2 metres width. But still larger were made on special command. The Persian reception rooms — and it was for them the Khali was made — are generally arranged so that in the upper end of the room is the principal divan where the chief guests are invited to take their seat. On the divan itself and before were the finest carpets spread out. The rich silk or gold inwoven carpets were for that use. The midst of the floor was covered by the Khali, and on the sides were placed the "Kenare", the long stripes on which the servants walked or the less honoured guests stood. Not every one was allowed to walk on the Khali which was the only adornment of the room. On the white painted walls were only a few masterpieces of calligraphy hung, no paintings and no carpets or stuffs. Sometimes the walls were divided into small niches in which different curiosities were placed. In the reception room of the Khan of Khiva are these niches, adorned with empty bottles of Champagne. The divan, which either goes round the three walls of the room or only at the end wall, was covered with silk stuff, or in Turkey very often Brussa velvet and small carpets, "Sedjade", were placed at the seats. The Sedjades are generally about 2 metres long and a little longer than broad. On these was the greatest work spent, and of these were the master of the house very proud. As already stated, were the prayer carpets, "Namazi", not so much used in Persia as in Turkey. Some exceedingly fine ones have been presented by pious Persians to the mosques where they are kept as relics.

All the fine ones that have come from Persia have been sold or stolen from the mosques. Even the Shah himself is said to have only modern ones, as in his whole palace not a single fine old carpet is to be found.[290] Even in the old Seraglio in Stambul are only modern carpets to be seen. A few fine silk prayer carpets are said to be still in the Jildiz Kiosk,[291] but no one knows where they are. A Persian does not sell his prayer carpet to a European. The trade with these and many other religious things is in the hands of Jews converted to Islam only with the purpose of buying such things. For the Turkish mosques these Namazi were often woven with a long row of prayer niches together. The finest of that kind are in the Mosque of Selim I. in Adrianopel. The carpets there ought really be subject of a special publication, as they would throw a new light upon the Turkish art. I have not been able to get the permission to have them photographed. Perhaps later I shall have better luck.

Of course, small obviations from these four kinds of carpets exist. Khali are made of more than 12 metres size, and I have seen Kenare of the same length, the commonest is about 7 and 1,20 metres width. This size is only used by the Persians and the Turks. The nomads have a more square size, generally 3 by 2 metres, depending on the fact that their room, the "kibitka", is square.

Underneath the carpets are always strawmats which rest there during the summer, when the carpets are taken away. We have seen what a luxury was spent on these strawmats during the Caliphate when they were inwoven with gold. Now they are very simple, sometimes with a plain pattern. These strawmats are the most excellent background for the carpets, and I can really recommend to the directors of museums to try to expose their carpets on them, instead of hanging them on the walls, which is a great mistake, especially when there is no toplight.

The carpets were always designed and woven for the floor and to be seen in shortening. In the East they are very seldom hung up, and then only as hanging for the door of a mosque, or a tent, never to decorate the wall. They were sometimes used as baldachins, as we can see on the

miniatures. The rich carpets woven with gold and silver were only spread out on certain great occasions under the place of the principal guests or on the divan where they were sitting. As the Orientals have soft shoes the carpets were not so soon worn out as they would have been in Europe. A carpet will last ten times longer in the East than in our houses. The carpets presented to the holy mosques, such as Kar-

Fig. 365. Carpet described pag. 93

Fig. 366. Carpet. Fig. 220

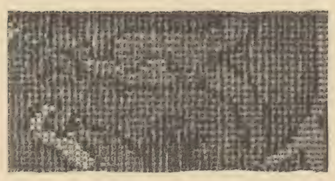

Fig. 367. Carpet. Plate V

Fig. 368. Carpet. Fig. 90

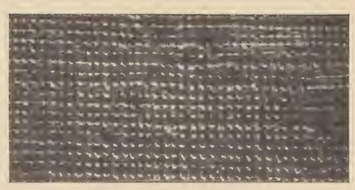

Fig. 369. Carpet. Plate X

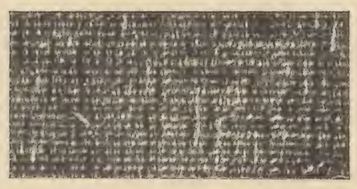

Fig. 370. Carpet. Plate II

bala, Kum, Konia or Mashad, were kept carefully wrapped up in different, often very rich embroidered covers, and were developed only at very great occasions, when they were exposed to worshipping or spread over the tombs. They were entrusted to special guards who, probably, had nothing else to do than cleaning and keeping them in order. For the other carpets were a whole staff of servants in the mosques, and even in rich private houses. The Persian servants seem to have done their work very badly to judge from the enormous quantity of dirt laying upon the carpets which from the mosques have been sold to the bazaars in Constantinople. The Turks keep their carpets, as everything, much cleaner.

Curiously enough not one single drawing of a carpet has been preserved to our day—only one drawing[292] in the splendid album in the Imperial Library in Vienna, which was made for the Sultan Murad III. (1574—1595) could possibly be a design for a carpet of the Tabriz style during Shah Tahmasp—and yet most assuredly the large carpets from the Imperial manufactories were made from cartoons, as the haute-lisse weavings in Europe. Whether there were any special carpet designers, or whether the same artist that made the miniatures and marginal drawings of the manuscripts also undertook to carry through orders for designing carpets, it is not easy to decide, since Persian sources afford us no enlightenment on the subject. Many a time the calligrapher was also a clever designer, and I am inclined to believe that there were not many special carpet designers. The small drawings of the artist were afterwards enlarged on cross-ruled paper, just as it is done at the present day. Often older carpets were used as patterns, and carpets were made only for that purpose containing the most important patterns, the weaver being at liberty to add and arrange the details in the way he deemed necessary. The small carpet at the Commercial Museum[293] in Vienna is such a one. There we see varying corners for carpets, which, if four be joined together, would form a central medallion. In my possession I have a similar carpet, but from a later period, with patterns from various parts of Persia. As I could not explain its origin an old repairer of carpets enlightened me on the subject. These carpets are much sought after, and are rarely sold. The Oriental is as a rule extremely cautious as regards craft secrets. This explains the great difficulty experienced by those that have sojourned for some time in the East with regard to obtaining reliable and certain information concerning, for instance, technique and colouring. It needs a goodly time and much patience before the confidence of an Oriental is so far gained that he imparts anything that concerns his crafts. This is a great pity since they possess a vast fund of knowledge. The old repairers of carpets are very good judges of carpets, and knew a great deal about them, unfortunately, however, they seem to be disappearing altogether.

About the weaving of the carpets so much is already written that I have nothing to add, and especially the Vienna publications[294] contain so many valuable details that what I should say would only be to repeat that. On Fig. 365—374 I reproduce the reverse of some carpets in actual size, which may contribute to show the different fineness of some of the bespoken in this work.

A minute study of the texture of the carpets would certainly help us to fix the place of fabrication of many carpets, but the difficulties to make such studies are so great that I think most students would be afraid to undertake such a task. The best way would be to go from place to place, where of old date carpets have been made, and showing old samples, make inquiries and asking the

Fig. 371. Carpet. Plate XVII

Fig. 372. Carpet. Plate XXI

Fig. 373. Carpet. Plate XXV

Fig. 374. Carpet. Plate XXVI

old weavers or repairers, if they recognize the colours and the texture. After travelling in that way through Asia Minor and Persia during a couple of years, I think the question would be settled.

The colour and the kind of the chain are also very important. Silk has only been used in carpets made on command for the Court or

very rich amateurs. Even if this material was not so costly as we generally think, it afforded a much more minute and finer work, and only a very skilful weaver was able to reproduce the fineness of the design. Also the cutting was more difficult. Most Persian carpets have short pile. Only the carpets from Shiraz, Hamadan, Zendjan and Khurasan and the Chinese and some of the Indian ones have long pile. The carpets in Asia Minor have in comparison to their coarse knots short pile, with the exception of Ushak, where European taste for heavy carpets caused them to be made with very long pile.

In spite of many attempts and innumerable promises I have never been able to get really trustworthy informations about the colours. The dyers are more suspicious than other artisans in the Orient. The rules for dyeing are not fixed or written down, but depend on every single workman's experience or customs, and this tradition is inherited from father to son through centuries. When a skilful dyer dies without having entrusted his secret to another the art is lost. That is the cause why so many fine nuances are so rare. Many a times a fine colour is obtained perfectly through a change. As many other authors have already written about the colouring[295] of the Oriental carpets, and I have nothing new to add I will content myself with a few words. One thing which gives the carpets their indescribable charm is that the wool is always dyed in small quantities, and it is impossible to get exactly the same tint each time. Especially in the colour of the ground it makes a great difference whether it is perfectly unicoloured or whether it has thousands of fine degrees of tints in the same colour. This fact is hardly to be imitated in Europe. Another thing that we have not got in Europe is the Eastern sun which is the greatest colourist of all.

Fig. 375. Map of the principal carpet producing places in Persia and Asia Minor. Other important art centres are printed in Italic.

NOTES

[1] Babelon, Le cabinet des antiques à la Bibliothèque Nationale. Paris 1888. Plate 21.
[2] Riegl, Ein orientalischer Teppich vom Jahre 1202 n. Chr. und die ältesten orientalischen Teppiche. Berlin 1905. Fig. 3.
[3] Karabacek, Die persische Nadelmalerei Susandschird. Leipzig 1881. Pag. 189—192. It has been objected to this description that precious stones could not have been used to adorn a carpet. Fig. 376 shows a Turkish carpet embroidered with pearls and precious stones which is spread out at very great occasions for the sultans to sit upon. The sitting cushions of the golden throne (Fig. 219) are also embroidered in the same way.

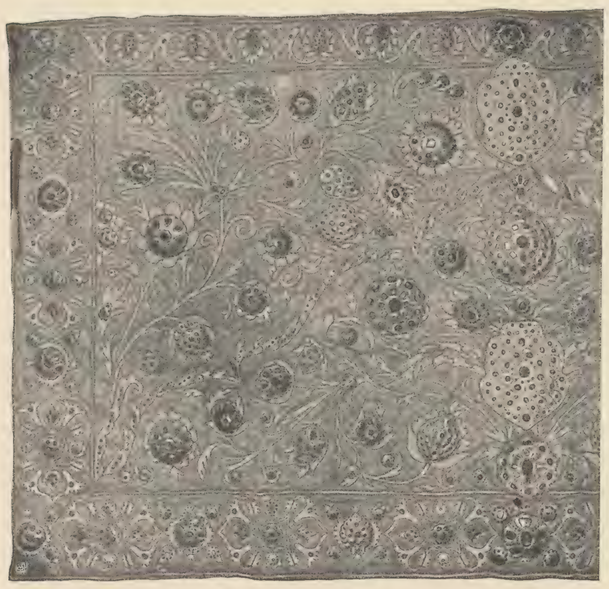

Fig. 376. Cover or carpet of gold cloth embroidered with pearls and set with precious stones mounted in gold. Turkish work from about 1850. Imperial Treasury in Constantinople

[4] Paléologue, L'art chinois. Paris 1887. Pag. 69—70.
[5] Bushel, Chinese Art. London 1904—6. Pag. 24.
[6] Hirth, China and the Roman Orient. Shanghai 1885. Pag. 40—43.
[7] Hirth, China and the Roman Orient. Shanghai. Pag. 255.
[8] Hirth, China and the Roman Orient. Shanghai. Pag. 255.
[9] Hirth, China and the Roman Orient. Shanghai 1885. Pag. 52.
[10] Hirth, China and the Roman Orient. Shanghai 1885. Pag. 55.
[11] Histoire de l'art du Japon. Paris 1900. Pag. 62, 81—82.
[12] Jahrbuch der königlichen preußischen Kunstsammlungen. 1903. Pag. 169—178.
[13] Münsterberg, Japanische Kunstgeschichte. Tome I, pag. 116—118.
[14] Longpérier, Œuvres. Paris 1883. Pag. 305.
[15] Wallis, Byzantine Ceramic Art. London 1907. Fig. 1—52.
[16] Karabacek, Susandschird. Pag. 75—78.
[17] Catalogue of the Seillière sale in Paris, 1890, pag. 55, and in Odobescu, Gazette archéologique 1886. Pl. 10. Another medallion is in Riegl, Ein orientalischer Teppich von 1202. Fig. 8.

Fig. 377. One of the three medallions in repoussé work on the Seillière jug

[18] Makrizi, a celebrated Arab geographer and historian during the Mamluk time, 1368—1442.
[19] Karabacek, Susandschird. Pag. 175—185.
[20] F. R. Martin, Morgenländische Stoffe. Stockholm 1877. Pl. 15.
[21] Aubert, Le trésor de l'Abbaye de Saint-Maurice. Paris 1872. Pl. XIX—XXII.
[22] Lessing, Gewebesammlung des Kunstgewerbemuseums in Berlin. Berlin 1900. In Publication.
[23] Karabacek, Susandschird. Pag. 193.
[24] Kremer, Kulturgeschichte des Orients unter den Chalifen. Wien 1875—1877. Tome II, pag. 298.
[25] Nasiri Khusraw, a celebrated Persian traveller. His work is translated by Schefer. Paris 1881.
[26] Karabacek, Susandschird. Pag. 195—196.
[27] These rock-crystal works will soon be the subject of an article by the author in the "Jahrbücher der Kunstsammlungen des Allerhöchsten Kaiserhauses" in Vienna.
[28] Karabacek, Susandschird. Pag. 107—112.
[29] Le Strange, The lands of the Eastern Caliphate. Cambridge 1905. Pag. 235.
[30] A celebrated Arabic geographer, about 985 A. D., by de Gojie in the Bibliotheca geographorum arabicorum (Leyden 1870—1877).
[31] Hammer, Geschichte des Osmanischen Reiches. Pest 1828. Tome III, pag. 520.
[32] Ed. P. de Jong. Pag. 110.
[33] A geographer from about 290 A. D. (903 A. H.). Edited by de Gojie in the Bibliotheca geographorum arabicorum (Leyden).
[34] A celebrated geographer from about 1275.
[35] A geographer from about 1340.
[36] Le Strange, The lands of the Eastern Caliphate. Pag. 182—184.
[37] Moritz, Arabic Palaeography. Leipzig, Cairo 1905. Pl. 5.
[38] Stein, Ancient Khotan. Oxford 1907.
[39] Kusejr Amra. Wien 1905.
[40] Migeon, Manuel d'art Musulman. II. Paris 1907. Pag. 16.
[41] Molinier, Histoire général des arts appliqués à l'industrie. Paris 1897. Tome I. Ivoires. Pag. 93—95.
[42] Riano, The industrial arts in Spain. London 1879.
[43] A very fine collection of these is in the Victoria and Albert Museum. Some of them belonging to Fitz Henry, Esq.
[44] During the Mamluk time such stands were very common in Egypt.
[45] Migeon, Manuel d'art Musulman. II. Paris 1907. Fig. 153.—Another fine piece is described by Sarre, Ein orientalisches Metallbecken. Jahrbuch der königlichen preußischen Kunstsammlungen 1904. Pag. 49.
[46] In colour in Schmoranz, Altorientalische Glasgefäße. Wien 1898. Plates IV, VI, XIII and XXX.
[47] Pasco, Collection de Tissus anciens de D. Francisco Miquel y Badia. Barcelona 1900. Pl. V, 47.
[48] In colour in Cox, L'art de décorer les tissus d'après les collections du Musée historique des tissus de la Chambre de Commerce de Lyon. Lyon, Paris 1900. Plate XLVII.
[49] The copy in colour that I have commanded in Paris has not been ready, and as the piece is not to be removed it could not be photographed. It was found in the tomb of a Bishop at Bayonne of the twelfth century. Catalogue of the Musée de Cluny in Paris. No. 6526.
[50] Collection de Miquel y Badia. Barcelona 1900. Pl. IX, 1.
[51] Karabacek, Susandschird. Leipzig 1889.
[52] Marco Polo. Ed. Yule. London 1903. Page 90.
[53] Ibn Batutah, the famous traveller. The Arabic text edited and translated. Paris 1874—1879. 4 vol.
[54] Sarre, Denkmäler persischer Baukunst. Berlin. In publication.
[55] The same work.
[56] Wallis, The Godman Collection. London 1894. Pl. XXX—XLI.
[57] Karabacek, Über einige Benennungen. Mittelalterliche Gewebe. Wien 1882. Pag. 27.
[58] As this enormous piece is broken, it was not possible to get a photograph of it. But I hope to be able to publish a design of it later.
[59] Histoire de l'art du Japon. Paris 1900. Pl. XX, 1.
[60] These excavations which the author made in the year 1891 have yet not been published, but I hope to be able to bring them out in Swedish in the publications of Kungl Vitterhets Historie och Antiquitets Akademien in Stockholm.
[61] Communicated by Hamdy bey, Director-general of the Imperial Museum in Constantinople. In a later work I hope to publish his whole communication, which is of the greatest interest not only for the history of oriental armoury art, but perhaps still more for that of Europe.
[62] Supplément persan 205.
[63] Will be published in the author's new work about Oriental Painters.
[64] The counsel of the Royal Asiatic Society in London has been kind enough to give me the permission to photograph and publish these remarkable miniatures, and I hope my work will be ready in a year or two.
[64a] The Kaiser-Friedrich-Museum in Berlin has just acquired the greater part of this carpet of which I have only two fragments of the same size as this.
[65] Schmoranz, Altorientalische Glasgefäße. Pl. XX.
[66] In colours in "Oriental Carpets". Vienna 1892. No. 17.

67 F. R. Martin, Thüren aus Turkestan. Stockholm 1896.
68 The travels of Ibn Batutah. The Arabic text with a French translation has been published (Paris 1874-1879) by Defremery and Sanguinetti.
69 Narrative of the Embassy of Ruy Gonzales de Clavijo to the Court of Timour at Samarkand, 1403—1406, translated by Clements R. Markham, London. Hakluyt Society 1859. Page 110.
70 The same work. Page 171.
71 Les Arts. Paris 1907. No. 38. Pag. 38.
72 This piece will be published in colour in a forthcoming work about the Timuridian art.
73 Similar representations occur in the manuscript in the British Museum from 1410 A. D.
74 British Museum. Add. 25,801.
75 A manuscript of the same kind, though far less artistic in execution, is in the Bibliothèque Nationale of Paris (Nr. 1113). M. Blochet deems it to be from the fourteenth century, but I feel convinced that it is far nearer to the close of the fifteenth century than that of the fourteenth century.
76 Gilan lies at the south-west coast of the Caspian Sea, its capital is Lahidshan.
77 In colour in "Oriental Carpets". Vienna 1894. No. 80.
78 In colour in "Altorientalische Teppiche", Vienna 1907, Pl. XXIII, and Portofolio of Industrial Art, Persian Art. London.
79 In colour in the same work. Pl. XIII.
80 In colour in "Oriental Carpets". No. 41.
81 In colour in "Altorientalische Teppiche". Pl. VIII.
82 In colour in Cox, Le Musée historique des tissus de la Chambre de Commerce de Lyon. Lyon 1902. Plate LVIII.
83 In colour in V. Robinson, Eastern carpets. London 1882. Pl. III.
84 In the British Museum. Wallis, The Godman Collection. Persian Ceramic art. The thirteenth Century cashed wall tiles. London 1894.
85 In colour in "Oriental Carpets". No. 42.
86 Karabacek, Susandschird. Pag. 197.
87 In colour in "Oriental Carpets". No. 68.
88 In colour in "Oriental Carpets". No. 119.
89 The palmettes there are very small, and have more the shape of a little flower filled with a face.
90 Riegl, Ältere orientalische Teppiche aus dem Besitze des Allerhöchsten Kaiserhauses. Wien. Pl. XIX.
91 Fig. 311—313 in this work.
92 In colours in "Altorientalische Teppiche". Pl. IV.
93 Bode, Vorderasiatische Knüpfteppiche. Leipzig. Fig. 34.
94 In colour in "Oriental Carpets". No. 91.
95 In colour in "Oriental Carpets", No. 115 and 116, and Stebbing, The holy carpet of the Mosque of Ardebil. London. 1893.
96 Some of these superbe borders in gold — the finest I know from Persia — are reproduced in Wallis' above named work. — The wide decorated margins in my manuscript from 959 (1554) have been added after the original margins had been injured by wear, probably after about ten or twenty years.
97 In colours in "Altorientalische Teppiche". Vienna 1907. Pl. VII.
98 In colours and black in "Oriental Carpets". No. 15 and 20. — Bode and Migeon (Manuel, tome II, pag. 438) call this and the Poldi-Pezzoli carpet and several others silk carpets, although the pile is of wool and only the chain is silk. In my opinion silk carpets are only such which are entirely of silk.
99 In the album in the Vienna Library made for Sultan Murad III. are some designs for such arabesques, which are of the same fineness. It is possible that they are made for such a belt.
100 Reinaud, Monuments arabes, persans et turcs du Cabinet de M. le duc de Blacas. Paris 1828. Pag. 463—464.
101 F. R. Martin, Die persischen Prachtstoffe im Schlosse Rosenborg in Kopenhagen. Stockholm 1901. Pl. VIII and IX.
102 Catalogue of the Marquand sale. New York 1903.
103 Catalogue de la vente Albert Goupil. Paris.
104 In colours in Burlington Magazine. 1903. Pag. 76.
105 In colours in "Oriental Carpets". No. 2. A whole carpet of the same kind is in the Victoria and Albert Museum.
106 In colours in "Oriental Carpets". No. 95.
107 In colours in "Altorientalische Teppiche". Vienna 1907. Pl. XVI. A fragment of this kind was for sale in Venice last year.
108 In colours in "Altorientalische Teppiche". Vienna. 1907. Pl. III.
109 In colours in "Altorientalische Teppiche". Vienna. 1907. Pl. II.
110 This carpet was for sale several years at Kelekian's for 30,000 frcs. It belongs now to Mr. Brauer of Florence. A similar one belongs to a dealer in Constantinople. Such prayer carpets only decorated with inscriptions were also made in Asia Minor. "Oriental Carpets", Nr. 33, shows one from about 1600.
111 In the British Museum.
112 Hammer, Geschichte des Osmanischen Reiches. Pest. 1828—1834. Tome III, pag. 520—521.
113 Hammer, Geschichte des Osmanischen Reiches. Tome IV, 54.
114 Hammer, Geschichte des Osmanischen Reiches. Tome IV, 521.
115 Katalog der Ausstellung orientalischer Teppiche 1891. Wien 1891. Pag. 89.
116 Adelung, Kritische Literarische Übersicht der Reisenden in Rußland bis 1700. St. Petersburg 1846. Tome I, pag. 397.
117 Herbert, Some years travels in Africa and Persia. London 1628.
118 "Un autre tapis de soie de Perse à fonds brun parsemé de feuillages et de fleurs, avec des têtes d'animaux, ayant un grand fleuron dans le milieu dont le fond est partagé de bleu et de rouge en forme de balustres, et deux autres fleurons à fonds bleu à côté du dit grand fleuron, tenant ensemble toute la longueur du tapis, ayant une grande frize à fonds couleur d'aurore semée de fleurs rouge et bleu et autres couleurs entre deux autres petites frizes à fonds bleu semées de fleurs, le dit tapis ayant aux deux extremités les bouts de sa chaîne de soie verte contenant $4^3/_4$ de longueur et $2^1/_2$ de largeur." — But of carpets in wool, probably of Tabriz work, he had some described as follows: "Un grand tapis de Perse très fin à fond rouge parsemé de fleurs avec des oiseaux et animaux de diverses couleurs, ayant une grande frize de diverses couleurs avec fleurs et animaux de même la dite frize entre deux autres petites, l'une à fond couleur aurore et l'autre à fonds rouge semées de fleurs, le dit tapis garni par les deux bouts de frange de soie cramoisi tortillée, contenant $5^3/_4$ aunes de longueur et $3^1/_6$ aunes de largeur." — Of this kind he had two: "Un autre tapis de Perse à fonds rouge à fleurs, feuillages et festons de diverses façons ayant quatre grandes coquilles aux quatre coins et une dans le milieu à fonds bleu chargée de fleur fleurons et feuillages ayant une grande frize à fonds rouge au milieu de deux autres petites, long $4^1/_4$ et $2^1/_2$ large." — "Un autre tapis de Perse à fonds rouge parsemé de fleurs de divers couleurs avec un fleuron dans le milieu à fonds jaune et rouge ayant un bord noir et une grande frize à fonds vert avec fleurons dans des compartiments à fonds aurore et bleu entre deux autres petites frizes à fond blanc, le dit tapis ayant le bout de sa chaîne de laine blanche aux deux extrémités contenant $5^1/_2$ longueur et $2^1/_6$ de largeur." — "Un autre tapis de Perse à fonds bleu obscur parsemé de fleurons avec petits animaux ayant une grande rose au milieu fonds rouge avec compartiments marqués de blanc et de deux autres grandes fleurs à côté de la dite rose à fond blanc et quatre éventails aux quatre coins du dit tapis à fonds bleu clair chargés de fleurons et animaux, la grande frize fonds rouge avec compartiments et fleurons blancs entre deux autres petites frizes à fonds couleur d'aurore, le dit tapis garnis d'une frange de laine bleu par les deux bouts $5^1/_4$ et $2^1/_4$ large."
119 Guiffrey, Inventaire général du Mobilier de la Couronne sous Louis XIV. Paris 1885. Only a few silk carpets belonged to him. Tome I, pag. 375—382.
120 In colours and black in "Oriental Carpets". No. 103, 110—113.
121 Bode, Vorderasiatische Knüpfteppiche. Pag. 10.
122 In the Klädkammaren in Stockholm, reproduced in black in Martin, Figurale persische Stoffe, Stockholm, 1899, Pl. I and in Ossbahr Armurie Royale, Stockholm 1897. Pl. XLV.
123 They consist of shields, bows and quivers, very richly decorated. Published in Ossbahr Armurie Royale. Stockholm 1897. Pl. XLVI.
124 In colours in "Altorientalische Teppiche". Vienna 1907. Pl. XXII.
125 In colours in Cox, Musée de Lyon. Pl. LIII.
126 In colours in "Altorientalische Teppiche". Vienna 1907. Pl. XV.
127 Martin, Die persischen Prachtstoffe im Schloß Rosenborg in Kopenhagen. Stockholm 1901. Pl. IX.
128 In colours in "Oriental Carpets". No. 16.
129 In colours in "Oriental Carpets". No. 96.
130 In colours in "Oriental Carpets". No. 74.
130a In the author's collection.
131 Cox, Musée de Lyon. Pl. LVI.
132 The same work. Pl. LII.
133 Not published by Riegl in his "Altere Orientalische Teppiche des Kaiserhauses".
134 Riegl says in his "Altorientalische Teppiche", Wien 1891, pag. 189—190, that he generally had his whole name woven in: "Mazarski" or "Mazarski fecit".
135 The ceremony being described in the following manner: "Fu poi spiegato un tappeto di seta, tessuto in oro ed a colori, lunge quattro braccia e largo tre: Questo disse il persano è dei più belli tappeti che si facciano. Il mio re avendo inteso che ogni anno se mette fuori il tesoro di S. Marco, tanto famoso per tutto il mondo, lo manda alla Serenità Vostra perchè si contenti ordinare che ogni volta che si esporra il tesoro sia esso esposta sopra questo tappeto per la sua gran bellezza." Berchet, La republica di Venezia e la Persia. Torino 1865. — They are preserved in Museo Correr or in the Treasury of St. Mark in Venice and reproduced in colour or black in "Il Tesoro di San Marco". Venezia. Plates XCI—XCII show two carpets offered by the Persian Ambassador Sassaur 1622 to the Doge. Plates LXXXIX and XC are probably the one given 1604.
136 "Un tapis de Perse à fonds d'or et d'argent à fleurs et feuillages de soie de diverses couleurs avec sa frise à fonds de soie, couleur de feu et verte à fleurs et feuillages de soie de diverses couleurs relevées d'or et d'argent contenant le dit tapis trois moins demi quart et un tiers de large avec une frange par les bouts." — In "Le Mobilier de la couronne sous Louis XIV" were not less than 25 such carpets, mostly small ones. Guiffrey, tome I, pag. 375 seqs.
137 Bode, Vorderasiatische Teppiche. Pag. 58.

138 Several such carpets are reproduced in colours in "Oriental Carpets", No. 5, 6, 32, 45, 46, 59, 60, 62, 73, 79, 81, 82, 83, 87, 102, 114, 122, 123, in Cox, L'art de décorer les tissus, Plate LXI, in Portofolio of Industrial Art, London, and in Robinson, Eastern carpets. Pl. II.
139 In colours in "Oriental Carpets". No. 118.
140 In colours in "Oriental Carpets". No. 120.
141 Martin, Die persischen Prachtstoffe im Schlosse Rosenborg in Kopenhagen. Stockholm 1901.
142 Adami Olearii, Reisebeschreibung nach Muskow und Persien etc. Hamburg 1696. Pag. 400.
143 Hammer-Purgstall, Geschichte des Osmanischen Reiches. Tome I, pag. 243. After the battle of Nicopolis the Sultan received several embassies offering him presents. Charles VI. of France gave him amongst other precious things tapestries from Arras representing the battles of Alexandre the Great.
144 Tavernier, Nouvelle relation de l'intérieur du Sérail du Grand-Seigneur. Paris 1678, pag. 142: "Cet échafaud (9 ou 10 pieds en carré) est couvert et entouré d'une tapisserie d'or et de soye et au-dessus on y voit en relief l'Empereur Charles-Quint assis sur un trône tenant d'une main un monde, de l'autre une épée avec tous les Grands de l'Empire autour de luy qui luy font hommage. Au bas de la tapisserie on lit quelques vers en caractères gotiques."
145 Hammer, Geschichte des Osmanischen Reiches. II, pag. 385.
146 Exposition des Arts Musulmans. Paris 1904. Pl. 72.
147 Exposition des Arts Musulmans. Paris 1904. Pl. 71.
148 "Un autre tapis de Perse à fonds de soie, couleur de rose, à fleurs, feuillages et compartiments de diverses couleurs avec une croix de Calatrave dans le milieu, fonds vert, bordé de noir ayant une frise rosin cramoisi à fleurs et feuillages de diverses couleurs contenant 1 3/4 de longueur et 1 1/3 de largeur."
149 Martin, Figurale persische Stoffe aus dem Zeitraume 1550—1650. Stockholm 1899.
150 Olearius, Reisebeschreibung etc. Hamburg 1696. Pag. 288.
151 Notwithstanding that Colonel Hendley says that after mature consideration he has come to the conclusion that the tradition is false, I have the temerity to oppose him, and consider that it is quite right in respect of the carpets which he has illustrated on plates LIX, LXIX, LXXVI, LXXXIII, LXXXIX which are decidedly of Herat make.
152 Moritz, Arabic Palaeography. Pl. 16.
153 Moritz, Arabic Palaeography. Pl. 50.
154 Moritz, Arabic Palaeography. Pl. 56.
155 Moritz, Arabic Palaeography. Pl. 76.
156 Kondakoff, La Collection Svenigorodski, Fig. 24, or Опись памятниковъ древности въ нѣкоторыхъ храмахъ и монастыряхъ Грузій.
157 Sarre, Islamische Tongefäße aus Mesopotamien im "Jahrbuch der königlichen preußischen Kunstsammlungen". Berlin 1905. Pag. 74—75.
158 Sarre, Denkmäler persischer Baukunst. Berlin.
159 Moritz, Arabic Palaeography. Pl. 52 and 60.
160 Moritz, Arabic Palaeography. Pl. 69—70.
161 Moritz, Arabic Palaeography. Pl. 73.
162 Moritz, Arabic Palaeography. Pl. 76.
163 Herz Bey, La mosquée de Sultan Hassan au Caire. Le Caire 1899.
164 Hendley, Asian carpet designs from the Jaipur Palace. London, Griggs 1905.
165 Robinson, Eastern Carpets. London 1882. Pl. 9.
166 Bode, Vorderasiatische Knüpfteppiche. Leipzig. Pag. 36.
167 In colours in "Oriental Carpets". No. 43, 44, 57, 70, 71, 77. In "Altorientalische Teppiche", Pl. VI, and in Robinson, Eastern Carpets, Pl. 7 and 12. Modern ones from the beginning of 1800 are in colours in No. 23 and 24.

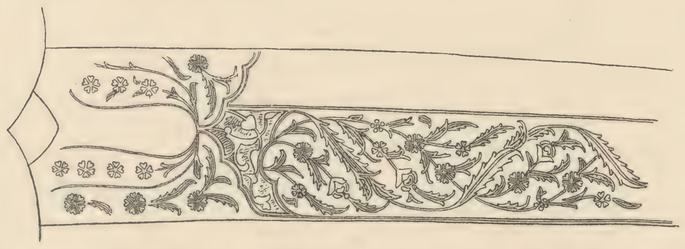

Fig. 378. Part of sword blade inlaid with gold. Kirman work from about 1550.

168 "Les métiers des tapis sont dans la province de Kirman et particulièrement dans la province de Sistan. Ce sont des tapis que nous appelons communément en Europe tapis de Turquie, à cause que c'est par la Turquie qu'ils venaient avant qu'on négociât en Perse par le grand ocean. La manière des persans pour connaître la bonté des tapis, et pour en faire le prix, est de mettre la pouce sur le bord de la pièce et compter combien il y a de fils en un pouce, car plus il y en a et plus la pièce vaut. Le plus qu'on trouve de fils en un pouce est au nombre de quatorze ou quinze."
169 In colours in "Altorientalische Teppiche". Vienna 1907. Pl. 1.
170 In colours in "Oriental Carpets" are only later ones. No. 37, 99, 100, 101. In "Altorientalische Teppiche", Pl. V and X, and in Cox, Pl. LVII.
171 In colours in "Altorientalische Teppiche". Vienna 1907. Pl. XI.
172 In colours in "Altorientalische Teppiche". Vienna 1907. Pl. XIX.
173 The coloured copy I had ordered has not been finished in time to be reproduced. It was my intention to give a full plate of this splendid carpet. A fragment of the same style, but of bad colour, is in "Oriental Carpets". No. 117.
174 See Fig. 378.
175 In colours in "Altorientalische Teppiche". Vienna 1907. Pl. IX.
176 In colours in the same work. Pl. XXIV.

Fig. 379. Carpet. Formerly belonging to Vincent Robinson. India, about 1580

177 In colours in the same work. Pl. XXI.
178 Migeon, Manuel de l'art musulman. Paris 1907. Fig. 359.
179 In "Merveilles de la nature et singularités des choses créées". Made (A.H. 790) for the library of Ahmed Khan ibn Owais, one of the Ilkhans of Baghdad, in Bibliothèque Nationale in Paris. A similar miniature belongs to Mr. Quaritch.
180 In colours in "Oriental Carpets". No. 105.
181 It is described and depicted in colours in the work of Dr. Riegl, Ein orientalischer Teppich von 1202 n. Chr. Wien 1895.
182 Art Journal. 1891. Pag. 371.
183 Ed. Blochman. Calcutta 1873. Tome I, pag. 55.
184 Mumford, Oriental Rugs. New York 1901. Pag. 264.
185 In colours in Mr. Stebbing's The Holy Carpet of the Mosque of Ardebil. Plate 5. This carpet is 7 feet 4 inches by 6 feet 4, but has probably been longer. It has 676 knots per square inch, so just as many as the fine silk carpets from the end of the sixteenth century. See Fig. 379.
186 Smith, The Mogul architecture of Fathpur Sikri. Part I. Plate CXV. Allahabad 1894.
187 Ed. Blochmann. Tome I. Pl. VII.
188 Hanway, The revolutions of Persia. London 1744. Tome II, pag. 383 and 402.
189 The throne Tavernier describes, pag. 109—110, is probably the splendid throne inlaid with tortoise shell and mother of pearl, and adorned with precious stones, which is still in the Imperial Treasury at Stambul, and is said to have been made for Sultan Ahmed. It would have been impossible to place upon the golden throne the magnificent covers Tavernier describes.—Hammer-Purgstall describes, tome IV, pag. 141, a throne given to the Sultan by the Grand-vizier Ibrahim at his return from Egypt in the following way: "Ein goldener, von Edelsteinen funkelnder Thron—derselbe welchen der Sultan noch heute am ersten Tag seiner Regierung besteigt, nach Angabe von Mouradja d'Ohsson, Tableau de l'Empire Ottoman, VII, pag. 108—an welchem das reine Gold allein achtzigtausend Dukaten betrug, unter der Leitung des ägyptischen Künstlers Dervischbeg und des als Muteferrika angestellten Goldarbeiters Ibraimbeg verfertigt." It is perfectly sure that this is not the same as the one now in the Treasury which has nothing of Egyptian style.
190 In colours in "Burlington Magazine" 1903, pag. 80, and in "One hundred carpet designs".
191 In colours in "Oriental Carpets". No. 85.
192 Hendley, Asian carpet designs.
193 Coste, Monuments modernes de la Perse. Paris 1867. Pl. XLI and XLII.
194 From "One hundred carpet designs". London, Griggs 1906.
195 The same work.
196 In colours in the same work.

197 Akbar's tomb at Sikandra in "Journal of Indian art". Plate 32—39.
198 Decorative paintings from the tomb of Itmad ud daulah at Agra "Journal of Indian art". Plate 59.
199 Smith, The Mogul Architecture of Fathpur Sikri. Part I. Plate CXVIII—CXIX.
200 In colours in "Oriental Carpets". No. 1.
201 Smith, Mogul Architecture.
202 In colours in "Oriental Carpets". No. 108.
203 Hendley, Asian carpet designs.
204 The same work. Pl. LVIII a.
205 One hundred carpet designs.
206 The same work.
207 The same work.
208 The same work.
209 "Un autre grand tapis de laine, façon de la Chine en trois pièces à fonds rouge avec divers animaux de diverses couleurs et une grande frize à l'entour entre deux petites à fonds vert bleu et autres couleurs avec fleurons aussi de plusieurs couleurs contenant 5 aunes aux trois pièces et cinque aunes moins un sixième de largeur."
210 Susandschird, Leipzig 1881, and in colours in "Oriental Carpets", No. 69. Chinese carpets are reproduced in colours in "Oriental Carpets", No. 10, 13, 66, and a more modern one, perhaps Japanese, 67.
211 Riegl, Altorientalische Teppiche. Wien 1891. Pag. 107—108.
212—214 Le Strange, The lands of the Eastern Caliphate. Cambridge 1905. Pag. 181—183. Marco Polo says, Ed. Yule, page 43, about the Greeks and the Armenians, that "they also make a great quantity of fine and rich silks of cramoisy and other colours and plenty of other stuffs".
215 These interesting manuscripts were bought after the Armenian massacres 1896 at Sivas and Tokat. They were put on a public sale to get funds to repair the churches and rebuilt the schools that had been destroyed during the massacres. This sale was ordered by the Bishop Bedross, and a young Armenian art dealer from Constantinople, Mr. Indoudijan, bought the most of them. It is from him, I lately acquired the oldest and most important, which I think to publish later.
216 Uota the wife of Ulrich of Tarasp died during a pilgrimage in the Holy Land, and a woman who had followed her could return with a lot of objects and treasures which had belonged to Uota, and which she had carefully preserved, as the Codex diplomaticus published by Mohr, tome I., No. 139, pag. 195, says: "Cum magna rerum ac thesaurorum domina suae copia omnibus videlicet fideliter reservatis prospere ac feliciter rediit." As many other of these small enamels on gold are of rather oriental character, it is more probable that they have been brought from Mesopotamia to the bazaars of the Holy Places than from Byzance. These small pieces are of great importance to the history of Byzantine email cloisonné on gold.
217 In Victoria and Albert Museum, also in Sarre, Islamische Tongefäße aus Mesopotamien in "Jahrbuch der königlichen preußischen Kunstsammlungen", Berlin 1905, and in Strzygowski, Mschatta, pag. 311—312.
218 Fishes as well known, very commonly inlaid in silver, in the bottom of the copper-bowls, and even on the bottom of the vessels in pottery found at Fostat near Cairo.
219 Kusejr Amra. Plate XX and XXII.
220 Strzygowski, Mschatta in "Jahrbuch der königlichen preußischen Kunstsammlungen". Berlin 1904. Pag. 342.
221 The same work. Fig. 110.
222 The same work.
223 The same work. Fig. 80—85.
224 Migeon, Manuel de l'art musulman. Fig. 147.
225 Kusejr Amra. Plate XXIII.
226 Kusejr Amra. Plate XXXIV.
227 Kusejr Amra. Plate XXXIX.
228 Kusejr Amra. Plate XXXIV.
229 A fine oliphant of this kind is in the Kaiser-Friedrich-Museum, and a casket decorated in this style is in the Cathedral at Troyes in France. Molinier, Ivoires. Pag. 93.
230 Sarre, Islamische Tongefäße in "Jahrbuch der königlichen preußischen Kunstsammlungen". Berlin 1905. Pag. 74—75.
231 Karabacek was the first who pointed out this extraordinary piece.—A splendid reproduction was made at the Imperial and Royal Court and State Printing Office in Vienna for the second volume of Riegl, Spätrömische Kunst. Wien.
232 Migeon, Manuel de l'art musulman. II, pag. 156—157.
233 Reproduced in colours in "Die historischen Denkmäler Ungarns in 1896 Millenniumsausstellung in Budapest". Wien 1903. Plate IX and pag. 54.
234 A fine collection of such belonged to the famous Russian sculptor Antokolski which was sold in Paris some years ago.
235 This door comes from the same art centre as the little charming silver box decorated with figures and a frieze of animals in relief in the Treasury of Saint Marc in Venice which has a small border of the same kind as the door and the carpet. "Il tesoro di San Marco." Venezia.
236 Sarre, Kunst und Kunsthandwerk, Wien 1907, pag. 503—513, and Ein Orientalisches Metallbecken in "Jahrbuch der königlichen preußischen Kunstsammlungen", 1904, pag. 67.
237 Sarre, Islamische Tongefäße in "Jahrbuch der königlichen preußischen Kunstsammlungen", 1905, pag. 79.
238 Sarre, Islamische Tongefäße in "Jahrbuch der königlichen preußischen Kunstsammlungen", 1905, pag. 78.
239 Bode, Vorderasiatische Knüpfteppiche. Pag. 113—114.

Fig. 380. Chinese basin of bronze, probably found in Asia Minor. XIV. century

240 In colours in "Oriental Carpets". No. 47. Belongs now to the Kaiser-Friedrich-Museum in Berlin.
241 In colours in Lessing, Altorientalische Knüpfteppiche. Berlin.
242 Bode, Vorderasiatische Knüpfteppiche. Pag. 110—113.
243 In Kaiser-Friedrich-Museum in Berlin.
244 Mr. Saladin pretends (Manuel de l'art Musulman, tome I, pag. 438) that the architect Kalojan from Konia, who built the Gneuh Medressé at Sivas, was a Byzantine. His name seems to me rather Armenian.
245 Sarre, Reisen in Kleinasien. Berlin 1896. Pag. 51—54, 57.
246 In the collections of Countess Béarn, Mr. Koechlin, Mr. Doucet and Mr. Vignier.
247 The German consular representative, Herr Löytved, had kindly undertaken to supervise the photographing. However before despatching to H. R. H. Prince William any copy of the photographs, Herr Löytved, who is a Dane by birth, though now in German employ, deemed he might serve his new country by sending the photographs of these remarkable carpets to those interested in the matter in Berlin. That is the reason why Dr. F. Sarre could reproduce them in a recently published article on the carpets of Asia Minor in the Austrian art review "Kunst und Kunsthandwerk", October 1907. Dr. Sarre states that they are the object

Fig. 381. Embroidered Kufic inscription from bout 1100. Musée de Cluny in Paris

of "besonders hoher Verehrung". It is a little peculiar that the author of the text of a large work on Oriental carpets during all the lengthy period that he devoted to the study of Oriental art in Konia, and assuredly for preparing his great work on Persian architecture was often a visitor at this mosque, had not before noticed or heard of these carpets which he now finds so remarkable. They are certainly tattered, though not so "äußerst schlecht erhalten" that their peculiar colour and design do not

at once strike the beholder. The real fact is that these carpets were not appreciated at all, being relegated to that portion of the mosque that was farthest from the Mihrab, where they have been trodden underfoot unnoticed not only by Herr Löytved, but also by all other carpet connoisseurs that have visited Ala-al-din's wonderful mosque, and yet they are so totally different from all other carpets in this mosque that even at a distance their peculiar colouring would have attracted the eye. Subsequent to my having pointed out to Herr Löytved their great scientific value they have become one of the sights of Konia and object of "besonders hoher Verehrung". Fig. 381 shows a piece of embroidery the Kufic letters of which come close to these carpets. It is probable that this piece has been brought to Europe with the Crusades.

248 Sarre, Mittelalterliche Knüpfteppiche kleinasiatischer und spanischer Herkunft in "Kunst und Kunsthandwerk", Wien 1907, pag. 514—525.

249 In colours in "Oriental Carpets". No. 47.

250 Bode, Vorderasiatische Knüpfteppiche. Pag. 113.

251 I have not been able to state where this monastery is situated, but I think it must be in the Karadagh, the regions between the Persian and Caucasian frontier.

252 In one of the pearls of the Imperial Library in Vienna, the wonderful copy of "Cœur d'amour épris", written for King René of Anjou, the miniatures are, as regards the painting of the landscapes, surely the finest work of art from the Middle Ages. — Beer, Die Miniaturenausstellung der k. k. Hofbibliothek in "Kunst und Kunsthandwerk", Wien 1902, pag. 308.

Fig. 382. Carpet from a picture by van der Goes in the Uffizi in Florence

Fig. 383. Carpet from the fresco by Pinturicchio in the Library at Sienna

Fig. 384. Carpet from a picture by Dom Peccori and Niccolò Soggi in the church of S. Agostino in Arezzo. (Alinari phot.)

253a See Fig. 381.

254 In colours in "Oriental Carpets". No. 31.

255 Belon (Pierre). Les observations de plusieurs singularités et choses mémorables trouvées en Grèce, Asie, Judée, Égypte, Arabie et autres pays étrangers. Paris 1588. Pag. 402.

256 "Un tapis de laine de Turquie à fonds rouge et fleurs à la Turesque de diverses couleurs, avec sa frize à fond vert, jaune et bleu aussi avec fleurons à la Turesque contenant $5^2/_3$ aune et $2^1/_3$ de largeur." — "Un grand tapis de laine, façon de Turquie, fonds rouge, ayant trois grands fleurons sur sa longueur, à fonds bleu et divers fleurs par compartiments, profiles de jaune et rouge, les dits fleurons à huit pans avec une grande frize, fonds violet avec diverses grandes roses, de bleu, blanc, rouge et jaune entre deux autres petites frizes l'une à fonds bleu à fleurs rouges et jaunes et l'autre avec grotesques à la Turque profiles de blanc et jaune, large de $3^1/_2$ aunes et long de $7^1/_2$."—"Un autre tapis de laine de façon de Turquie à fonds rouge, avec grand fleuron à six pans dans le milieu et quatre aux quatre coins fonds rouge, ouvre de bleu profile de jaune avec sa frize à fonds rouge, avec des roses et autres fleurs entre deux autres petites frizes, l'une bleu, l'autre rose, long de 3 aunes et large de $^3/_4$."—"Un tapis de Turquie, fonds blanc parsemé de fleurs rouges et autres figures Turesques contenant $4^1/_6$ aunes de longueur et $2^1/_6$ de large."

257 Not less than 30 Asia Minor carpets were in the Mobilier de la Couronne sous Louis XIV, mostly of great size. Tome I, pag. 375—390.

258 Bode, Vorderasiatische Knüpfteppiche. Pag. 103—104.

259 See Fig. 385—386.

260 See Fig. 387.

261 Bode, Vorderasiatische Knüpfteppiche. Pag. 105. See Fig. 388—389.

262 Bode, Vorderasiatische Knüpfteppiche. Pag. 99.

263 Bode, Vorderasiatische Knüpfteppiche. Pag. 100.

Fig. 385. Carpet from a picture by Mantegna (1459) in the church S. Zeno Maggiore. Verona

Fig. 386. Carpet from a picture by Bissolo in S. Giovanni and Paolo in Venice

Fig. 387. Carpet from a picture by Ghirlandaio (1480) in the Academy in Florence

Fig. 388. Carpet from a picture by Baldovinetti in the Uffizi in Florence

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Fig. 390. Carpet from a picture by Memling in the Uffizi in Florence

Fig. 391. Carpet from a picture by Jan van Eyck in the Gallery in Dresden

264 Bode, Vorderasiatische Knüpfteppiche. Pag. 100. In colours in "Oriental Carpets". No. 8, 9.
265 Bode, Vorderasiatische Knüpfteppiche. Pag. 106. See Fig. 390—392.
266 Lessing, Modèles de tapis orientaux d'après les tableaux, Paris 1879, and his "Altorientalische Teppichmuster". Berlin 1877.
267 Bode, Vorderasiatische Knüpfteppiche. Pag. 69. In colours in "Oriental Carpets", No. 21, 22, and in Prisse d'Avennes, L'art arabe. III, Plate 5, 6 and 41.
268 Bode, Vorderasiatische Knüpfteppiche. Pag. 71.

Fig. 392. Carpet from a German picture from the XV. century. Collection Carrand. Bargello, Florence

269 I asked the permission just before the time when the mosques of Turkey were by Imperial Irade closed for all foreigners, and as even the carpets were very large and heavy it was impossible to get the photographs in such an oriental place as Adrianople.
270 Bode, Vorderasiatische Knüpfteppiche. Pag. 76.

Fig. 393. Part of a prayer carpet from the Mosque of Shaykh Sadr eddin at Konia, Asia Minor, about 1600

271 Bode, Vorderasiatische Knüpfteppiche. Pag. 77.
272 These silks and also many other and the Imperial caftans in the Treasury in Stambul will be published in my new work about the Turkish art.
273 Gonzales de Clavijo. Pag. 124 and 175. A carpet with such small balls is in colour in "Oriental Carpets", No. 7, and a later one in "Altorientalische Teppiche", Pl. XII.
274 In colours in "Oriental Carpets", No. 18, 19, 56, 109, and in "Altorientalische Teppiche", Pl. XX, XXV.
275 "Altorientalische Teppiche". Pag. 7.
276 In colours in "Oriental Carpets". No. 3.
277 Fig. 336 is in colours in "Oriental Carpets". No. 107.
278 In colours in "Oriental Carpets". No. 14, 34, 75.
279 In colours in "Oriental Carpets", No. 11, 12, 30, 65, 78, and in Riegl, Ein orientalischer Teppich von 1202 n. Chr., the first coloured plate. This carpet is surely not older than about 1600.
280 Most of these facts about the earliest Spanish carpets are taken from F. Sarre in "Kunst and Kunsthandwerk", Wien 1907, pag. 514—525.
281 The greatest collection is in the Albert and Victoria Museum, and Dr. Bode praises this collection in the preface to "Altorientalische Teppiche".
282 One in colour in "Oriental Carpets", No. 53, and in Riegl, Ältere Orientalische Teppiche aus dem Besitze des Allerhöchsten Kaiserhauses, Pl. XXIX, as from Morocco.
283 In the Victoria and Albert Museum. The carpet is dated 1570.
284 Is of exactly the same form as the silver cup found by the author by Surgut.
285 The photographs necessary to prove this theory were not ready in time, and so I had to change the whole character of the text of this chapter, but I hope later to take up this very important question.
286 The animals on the stuffs and especially on the embroideries made there will be of the greatest importance to study. Bock, Die Kleinodien des heiligen römischen Reiches deutscher Nation. Wien 1864.
287 This has been communicated to me by Mr. Brauer and J. Böhler who said that these pieces really ought to be published.
288 In Swedish churches have also other oriental woollen stuffs been found, which likely have been preserved there from the early Middle Ages when they were brought home directly from Asia Minor and Byzance. Most of them are different from the stuffs found in German or French churches.
289 Grosch, Gamle norske Taepper, Berlin 1889, Pl. VIII, and Gamle norske Taepper, Berlin 1901, Pl. II.
290 This has been told me by diplomats who spent many years in Teheran, and who saw at many occasions the treasuries of the Shah, and amongst others such a good carpet connoisseur as Herr Stemrich, formerly German Minister, now Under-State-Secretary of Foreign Affairs in Berlin.
291 I have seen coloured copies on cross ruled paper, but after them it was not possible to judge if they were old or not. Several high court officials pretend that they are really old silk carpets and very fine ones. Through the kindness of H. H. the Grand-vizier Ferid Pasha and the Director of the Imperial Museum I got the permission to see the carpets preserved in the Ministry of the Pious foundations in Stambul (Ewkaf), but as I felt ill and had to leave Constantinople I could not use this rare permission which has never before been given to any foreigner. I hope to return there soon, and if the carpets are of new and interesting design, or extraordinary beauty I will ask for permission to edit them in a supplement to this work, and at the same occasion try to get the carpets in Adrianople reproduced in colours.
292 The Victoria and Albert Museum possesses a most interesting book, containing different coloured designs for silk stuffs from the close of the eighteenth century, this being the only book of the kind I have seen.
293 In colour in "Oriental Carpets". No. 72.
294 "Oriental Carpets" and especially "Katalog der Ausstellung Orientalischer Teppiche", Wien 1891, which is the best documentary book about the carpet industry of the nineteenth century.
295 The same works.

CORRECTIONS. PAGE 9 (LEFT). The 5th initial should be "M" instead of "A". PAGE 43. Fig. 110 should be dated 1539 instead of 1537. PAGE 65. Fig. 156 should be 155. PAGE 98. Fig. 231 should be 235. PAGE 133 (RIGHT), 14th LINE. Should read "Mamluks" not "Mamluk".

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